

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., October 29 and 30, 1947.

The second meeting of the Commission of Fine Arts during the fiscal year 1948 was held in its Office in the Interior Department Building, on Wednesday, October 29, and Thursday, October 30, 1947. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Reinhard,
Mr. Sterne,
Mr. Murphy,
Mr. Lawrie,

also H. P. Caemmerer, Secretary and

Administrative Officer.

The meeting was called to order at 1:00 p.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the meeting of the Commission of Fine Arts, held on August 28, 1947, were approved.

2. COMPLETION OF THE ARLINGTON MEMORIAL BRIDGE DEVELOPMENT: The Commission were in conference with Major General U. S. Grant III, former Executive and Disbursing Officer, and with Brig.Gen. J. C. Mehaffey, Governor of the Panama Canal, formerly Executive Assistant, to the Arlington Memorial Bridge Commission, regarding completion of the Arlington Memorial Bridge project.

General Mehaffey complained in particular about conditions at the Columbia Island Plaza, where the original plans called for two large columns as part of the development of the Plaza. He stated that he has received numerous complaints on the subject.

Chairman Clarke informed General Mehaffey that the Commission of Fine Arts had recently approved full-sized models for statuary by Messrs. Fraser and Friedlander, at the Water Gate and the East end of the Memorial Bridge, respectively, and efforts are being made to secure sufficient funds to have the statues cast.

minutes of the meeting of the committee of the

held in Washington, D.C., October 23 and 24, 1947.

The second meeting of the committee of the House of Representatives, the first year 1948 was held in its office in the Interior Department Building, on December 23, and Thursday, December 24, 1947. The following members were present:

Mr. Clegg, Chairman,
Mr. Egan,
Mr. Glavin,
Mr. Ladd,
Mr. Nichols,
Mr. Rosen,
Mr. Tracy,
Mr. Carson,
Mr. Hendon,
Mr. Pennington,
Mr. Quinn Tamm,
Mr. Nease.

Also H. W. Sawyer, Secretary and

Administrative Officer.

The meeting was called to order at 1:15 p.m.

1. REPLY OF MR. CLEGG TO PREVIOUS MEETING: The minutes of the meeting

of the Committee of the House of Representatives, held on August 20, 1947, were approved.

2. REPORT OF THE COMMITTEE ON THE PROGRESS OF THE WORK:

Chairman Clegg made an announcement with Major General U. S. Grant III, former

Executive of the National Security Council, and with Mr. J. O. Mahoney, Executive

of the Federal Bureau of Investigation, formerly Executive Assistant, of the Washington National

Police Commission, regarding completion of the Washington National Police Project.

General Mahoney explained in particular about conditions at the Columbia

Island House, where the original plans called for two large columns as part of

the development of the House. He stated that he has received numerous

complaints on the subject.

Chairman Clegg then read General Mahoney's report on the completion of the

and recently approved preliminary plans for the development of the House and

Architects of the House and the fact that the House is being built, respectively,

and efforts are being made to secure sufficient funds to cover the balance cost.

The Commission agreed that a restudy should be made of the Columbia Island Plaza plan, and also provision should be made for restoring Memorial Avenue leading to the Arlington National Cemetery, also to carve the proposed inscriptions for the Arlington Memorial Bridge. It was decided to bring this matter to the attention of the National Park Service (Exhibit A).

3. PROPOSED CHANGE IN THE SOUTH PORTICO OF THE WHITE HOUSE: Chairman Clarke presented, for the information of the Commission, pertinent information contained in a Memorandum with regard to a proposed change in the South Portico of the White House, of which due notice was taken (Exhibit B).

4. ANDREW W. MELLON MEMORIAL FOUNTAIN: The Commission discussed the question of location for the proposed Andrew W. Mellon Memorial Fountain, and, after consideration of possible sites, namely, at the east front of the Federal Trade Commission Building, and on the grounds at the west end of the National Gallery of Art, the Commission decided that, in preference to either one of those sites, it would be more appropriate to place the fountain on the triangle immediately north of the National Gallery of Art, at the intersection of Pennsylvania and Constitution Avenue. This would place the fountain in relation to the National Gallery of Art, which Mr. Mellon presented to the Government, and would meet with the wishes of the Committee that is securing the fountain, in accordance with authorized legislation by Congress on the subject.

The Chairman was directed to communicate with the Associate Director of the National Park Service, stating that the Commission of Fine Arts is suggesting the use of that triangle for the purpose of the Andrew W. Mellon Fountain, and ask if there is any objection on the part of the National Park Service to such use. A moderately sized fountain such as the one in Bryant Park, by Charles A. Platt, in New York City, was mentioned. If the site can be secured, it is proposed to have preliminary sketches made for a fountain in that location. A letter was sent to the National Park Service, accordingly. (EXHIBIT C)

The Commission agreed that a preliminary study be made of the Columbia

Island (also known as the "Island of the Sun") and also to make a preliminary study

of the possibility of the Island being used as a site for the

proposed installation for the National Park Service. It was decided to

bring this matter to the attention of the National Park Service (NPS).

3. The Commission also agreed that a preliminary study be made of the

possibility of the Island being used as a site for the

proposed installation for the National Park Service. It was decided to

bring this matter to the attention of the National Park Service (NPS).

4. The Commission also agreed that a preliminary study be made of the

possibility of the Island being used as a site for the

proposed installation for the National Park Service. It was decided to

bring this matter to the attention of the National Park Service (NPS).

5. The Commission also agreed that a preliminary study be made of the

possibility of the Island being used as a site for the

proposed installation for the National Park Service. It was decided to

bring this matter to the attention of the National Park Service (NPS).

6. The Commission also agreed that a preliminary study be made of the

possibility of the Island being used as a site for the

proposed installation for the National Park Service. It was decided to

bring this matter to the attention of the National Park Service (NPS).

7. The Commission also agreed that a preliminary study be made of the

possibility of the Island being used as a site for the

proposed installation for the National Park Service. It was decided to

bring this matter to the attention of the National Park Service (NPS).

8. The Commission also agreed that a preliminary study be made of the

possibility of the Island being used as a site for the

proposed installation for the National Park Service. It was decided to

5. OSCAR S. STRAUS MEMORIAL FOUNTAIN: The Secretary reported the dedication of the Oscar S. Straus Memorial and its acceptance by President Truman in behalf of the people of the United States, on Sunday afternoon, October 26th. It was an interesting ceremony; about a thousand persons attended.

The Commission were pleased to hear of the completion of the memorial fountain, and felt that steps should now be taken to clear the adjacent area of an unsightly out-door garage. It was decided to bring the matter to the attention of President Truman (Exhibit D). (See also D-1).

6. ALBERT GALLATIN MEMORIAL: The Secretary reported the dedication of the statue of Albert Gallatin, by James E. Fraser, sculptor, on the north side of the Treasury Department Building, on Wednesday afternoon, October 15, 1947, in the presence of a large gathering. The Commission were pleased to hear this. The statue balances the Alexander Hamilton statue, by Mr. Fraser, on the south side of the Treasury Department Building.

7. SHIPSTEAD-LUCE ACT SUBMISSIONS: (a). The Chairman called attention to an application received from the Inspector of Buildings for an advertising sign at Eighth Street and Market Place, N.W., immediately north of the National Archives. The sign is designed to cover $57\frac{1}{2}$ square feet and will project from the building line. It replaces a very large sign allowed at that corner by the Commission of Fine Arts as a sign for a "Soldiers Service Center," USO, during the War period.

The Chairman reminded the Commission that advertising signs in the Shipstead-Luce Act area shall not exceed 25 square feet. Since this sign exceeds that size and also projects beyond the building line, he recommended the application be disapproved. The Commission concurred, and the Inspector of Buildings was informed accordingly.

(b) Advertising signs in residential areas: The Secretary advised that there

U. S. DEPARTMENT OF THE INTERIOR

dedication of the monument, the Secretary reported the
Trust in behalf of the people of the United States, on Monday, October 19, 1947, it was an interesting ceremony; about a thousand persons attended.

The Commission was pleased to hear of the completion of the monument, and felt that every effort should now be taken to clear the monument from of an unsightly one-story building. It was decided to bring the matter to the attention of President Truman (Minute 1). (See also P-1).

U. S. DEPARTMENT OF THE INTERIOR: The Secretary reported the dedication of the statue of Robert La Follette, of Wisconsin, on the north side of the Treasury Department Building, on Monday, October 19, 1947, in the presence of a large gathering. The Commission was pleased to hear this. The statue belongs to the Alexander Hamilton statue, of Mr. Truman, on the south side of the Treasury Department Building.

V. CHIEF OF BUREAU OF LAND MANAGEMENT: (a). The Chairman called attention to an application received from the Inspector of Buildings for an alteration sign at Eighth Street and Market Street, N. W., immediately north of the National Archives. The sign is designed to cover the statue and will project from the building line. It is placed a very large sign which is not covered by the Commission of the City of Washington, D. C., during the war period.

The Chairman reminded the Commission that the sign in the photograph does not meet the requirements of the National Historic Landmark Act. The sign is not a historical landmark and also projects beyond the building line, he recommended the sign be disapproved. The Commission concurred, and the Inspector of Buildings was informed accordingly.

(b) The Chairman called attention to the fact that the Secretary advised that the

has been a question of size of advertising signs to be allowed under the Shipstead-Luce Act in residential areas that are zoned commercial. He suggested a limitation of size of such a sign to possibly 2' x 3'.

The Commission considered the matter and decided that in such areas advertising signs might well be less than 25-square feet, but that it would be better to consider each application on its own merits.

8. SESQUICENTENNIAL CELEBRATION IN 1950: The Secretary submitted for the information of the Commission of Fine Arts a copy of a letter that he had sent to the Sesquicentennial Commission, giving an outline of suggested events for the Celebration (Exhibit E).

Also, the Secretary presented a letter just received from the Director of the Corcoran Gallery of Art, advising that the Board of Trustees had made the ground floor available for an Exhibition on the Plan of Washington in 1950, subject to the approval of the Sesquicentennial Commission (Exhibit F).

As to a suggested Historic Pageant on the City of Washington, the Secretary stated that Prof. Paul Green, of Chapel Hill, North Carolina, who dramatized the "Lost Colony" Play, which is being given each year on Roanoke Island, and the recent new Play on Historic Virginia, entitled "The Common Glory," which was given for the first time this year at Williamsburg (very successfully) had offered to dramatize the Pageant on the City of Washington. Of several possible locations, the Secretary called attention to the National Recreation Center at the end of East Capitol Street, and the Commission interposed no objection to building an out-of-door theater there if that meets with the approval of the Sesquicentennial Commission.

The Commission requested the Secretary to bring to the attention of the Sesquicentennial Commission the suggestion of the Commission of Fine Arts to have the entrance to the Washington Monument made presentable for the Sesquicentennial Celebration. A letter has been addressed to the Sesquicentennial Commission, accordingly (Exhibit G).

has been a question of time of investigation since it is allowed under the
the Commission has not yet decided whether or not to proceed with the
investigation of the case of the late Mr. J. Edgar Hoover.

The Commission considered the matter and decided that in view of the
investigation of the case of the late Mr. J. Edgar Hoover, it would
be better to consider each application on its own merits.

2. The Commission has decided in 1950: The necessary committee for
the investigation of the case of the late Mr. J. Edgar Hoover, and he
has come to the conclusion that the Commission, giving in outline of suggested
events for the Commission (Exhibit 2).

Also, the Commission has decided a letter has received from the Director
of the Federal Bureau of Investigation, stating that the Board of Directors has
the ground floor available for an exhibition on the life of Washington in
1950, subject to the approval of the Architectural Commission (Exhibit 3).

As to a suggested exhibit located on the life of Washington, the Secretary
stated that Mr. J. Edgar Hoover, of Chicago, Illinois, who has been
the "Most Distinguished" man in the world since 1945, and who has been
the recent new man on the Virginia, and the Federal Bureau of Investigation, which
was given for the first time since the establishment of the Commission (very successful) has
offered to donate the exhibit on the life of Washington. It is possible
location, the Secretary called attention to the National Historical Society
at the end of the exhibit, and the Commission has proposed an exhibition
to exhibit in one of the rooms of the building if that would be approved or
the Departmental Commission.

The Commission has decided to accept the offer of the
Architectural Commission the exhibition of the life of Washington of the life of
have the entrance to the building in front of the Commission for the
Departmental Commission. A letter has been addressed to the Departmental
Commission, accordingly (Exhibit 4).

9. MARINE MEMORIAL: The Chairman called attention to, and read letters received, from the following Government establishments, protesting against the location of the proposed Marine Memorial on Hains Point, East Potomac Park:

- (a) Washington National Airport, Civil Aeronautics Administration, letter dated September 9, 1947, (Exhibit H)
- (b) National Park Service, Department of the Interior, letter dated September 23, 1947, (Exhibit H-1)
- (c) National Capital Park and Planning Commission, letter dated October 9, 1947 (Exhibit H-2).

The Commission took note of these letters, and then went to Room 1080, Navy Department Building, at 19th Street and Constitution Avenue, to inspect two models of the Marine Memorial that had been placed there for inspection by the Commission of Fine Arts. Col. Frank Halford, National Liaison Officer of the Marine Corps League, Mr. Paul F. Jaquet, and Mr. Felix W. DeWeldon, sculptor, were present to explain the models.

Of the two models, one was a 3/4" scale model in plaster, designed to show in particular the architectural treatment proposed for the memorial; and the other a 1/16" scale model showing the landscape treatment proposed, as well as the color of the pedestal in relation to the bronze group.

Both of these models portrayed for the sculptural group the five soldiers raising the flag on Iwo Jima. The Memorial would be 100 feet high and cover an area approximately 1600 feet in diameter.

Mr. DeWeldon then called attention to a full-sized model at the old studio of Paul Bartlett, at Third Street and Randolph Place, N.E. This the Commission inspected later in the afternoon. They found it to be of colossal size, with figures 24 feet high, the hats of the soldiers three feet in diameter and their fingers 18 inches long.

The Commission asked Mr. DeWeldon about the character of the photograph by Rosenthal and he admitted that it was a composite group of soldiers, who posed after the battle. The Commission felt the picture and his soldier group were at variance.

attested and signed by the undersigned, before me, on this 11th day of May, 1966.

James Garrison, 2800 10th Ave. NW, Apt. 101, NW, Denver

[illegible]

нодотримани доводотот дека, според изјавата на Р. М. (е)

(continued) Page 5 continued on next sheet

gested, estimated and to monitored, advised that, however (b)

(I-1 dated 1/1/71) , Vol 1, all documents: 1011

1. General Information

* (1-2 trains) each, 2 rounds each.

The Commission decided that a monument of that size would be altogether out of scale with the other monuments on public grounds in the District of Columbia. They also considered the workmanship on the model as being not well done.

The Chairman called attention to the protests that have been received against having the memorial placed on Hains Point and to some of the difficulties involved in placing the memorial at that location. Of this Mr. DeWeldon and Mr. Jaquet seemed to be cognizant, but they could not suggest an alternate location. Mr. Lawrie asked why it was necessary to make the monument of such colossal size, and Mr. Jaquet said the architecture has been made of great size to recall Mount Surabachi and to provide memorial rooms in the base of the monument; and the figures have been made colossal accordingly, making it possible also to see them at a great distance.

The Commission gave further consideration to the models on Thursday morning. Mr. Lawrie made the following statement:

The way I feel about it is: A good sculptor could make something out of the group if he were allowed some latitude with the original idea of planting the Flag. It could be done.

Now, if the design were a smaller group on a tall shaft and if it were in this manner seen against the sky--seen in silhouette, pretty high up, and modelled by a good sculptor, it would look all right. But I think the whole arrangement of the model with its ugly architecture is very poor. It has no design---everything is oval and fat. I think the architecture should be disapproved.

The photograph of the Flag-raising is an appealing one, but that doesn't mean it would assure good sculpture.

The monument is proposed and designed for East Potomac Park and that site is not available. A new design should be made for the new location, and I believe it should be secured by a competition.

Mr. Sterne remarked that the model is too large in detail. The Commission should point out that we are heartily in favor of a memorial to the Marines, but the present model both in its architecture and sculpture is not good enough.

The Commission decided, unanimously, that the model is bad, that such a monument would be out of scale with existing monuments here; that the East Potomac Park site is disapproved; and that a new site should be chosen, for which a model should be secured by competition. Col. Halford was informed accordingly (Exhibit H-5).

The Commission decided that a monument of that kind would be appropriate and of course with the other monuments in the vicinity of the monument. They also considered the relationship on the model as being well done. The Commission called attention to the projects that have been received against having the monument placed on a high point and to some of the difficulties involved in placing the monument at that location. Of this Mr. Larkin has Mr. Larkin seemed to be of opinion, but they could not suggest an alternative location. Mr. Larkin said why it was necessary to make the monument of such colossal size, and Mr. Larkin said the architect has been made of great size to recall Mount Rushmore and to provide memorial room in the base of the monument; and the figures have been made colossal accordingly, making it possible also to see them at a great distance.

The Commission have further recommended to the Council on Thursday morning. Mr. Larkin made the following statement:

The way I feel about it is: A good sculptor could make something out of the group if he were allowed some freedom with the original idea of placing the flag. It could be done.

Now, if the design were a relief group on a tall wall and if it were in the center of the sky--seen in silhouette, great high up, and modeled of a good sculptor, it could look all right. But I think the whole sentiment of the model with its only architecture is very poor. It has no design--everything is oval and flat. I think the architecture should be improved.

The photograph of the flag-raising is an appealing one, but that doesn't seem to me to be a good sculpture.

The monument is proposed and designed for that purpose and that site is not available. A new design should be made for the new location, and I believe it should be needed by a competition.

Mr. Stearns remarked that the model is too large in detail. The Commission should point out that we are really in favor of a memorial to the heroes, but the present model both in its architecture and sculpture is not good enough. The Commission decided, unanimously, that the model is not good enough. A monument would be out of place with existing monuments here; that the first location is not approved; and that a new site should be chosen, for which a model should be secured by competition. Col. Halford was informed accordingly. (Exhibit 1)

10. THOMAS JEFFERSON MEMORIAL: Chairman Clarke called attention to the fact that the Minutes of the Commission of Fine Arts are incomplete with regard to the final action taken by the Thomas Jefferson Memorial Commission, in selecting Rudolph Evans as the sculptor. The Chairman felt the Minutes of October 18, 1941, should be amended.

The Commission requested the Secretary to communicate with Dr. Fiske Kimball for an explanation of this matter. A letter was sent to him accordingly (Exhibit I).

11. NEW COURT BUILDING: Mr. Louis Justement, architect, submitted, in behalf of the Architect of the Capitol and the Public Buildings Administration, a preliminary design for the new Court House to be built at Third Street and Constitution Avenue, N.W.

Mr. Justement explained the design, stating that in height and in exterior appearance it is to be similar to that of the Public Library building in the immediate vicinity, at John Marshall Place, on Pennsylvania Avenue. It is to be a five-story building, with access roads on the Constitution Avenue side and parking space on the east side of the building. There will be space for 18 District Court, the Court of Appeals, as well as rooms for judges, attorneys, and witnesses. No offices are to be in the central part of the building.

The Commission inspected the design and felt it was in the right direction. The Public Buildings Administration was informed accordingly (Exhibit J).

12. X RAY LABORATORY BUILDING: Mr. Gilbert Stanley Underwood, Supervising Architect, Public Buildings Administration, submitted a design for an X-Ray Laboratory Building, to be built on the grounds of the United States Bureau of Standards.

The Commission inspected the design of the building and noted the location. Thereupon, the Commission approved the design, with the understanding that the exterior will be given a rough concrete treatment (Exhibit K)

10. THOMAS THURGOOD ALLEN: Chairman. He called attention to the

fact that the Minutes of the Commission of the 1930s and 1940s with regard to the final action taken by the Thomas Jefferson Memorial Commission, in selecting the design, were as the recorder. The Chairman said the Minutes

of October 18, 1961, should be amended.

The Commission requested the Secretary to communicate with Mr. Allen

Kindall for an explanation of this matter. A letter was sent to him

accordingly (Exhibit 1).

11. NEW COURT BUILDING: Mr. Louis Testament, architect, presented, in behalf of the architect of the Capital and the Public Buildings Administration, a preliminary design for the new Court House to be built at Third Street and

Constitution Avenue, N.W.

Mr. Testament explained the design, stating that in height and in exterior appearance it is to be similar to that of the Public Library building in the immediate vicinity, at John Marshall Place, on Pennsylvania Avenue. It is to be a five-story building, with access roads on the Constitution Avenue side and parking up on the east side of the building. There will be space for the District Court, the Court of Appeals, as well as rooms for judges, clerks, and witnesses. No offices are to be in the central part of the building.

The Commission inspected the design and said it was in the right location. The Public Buildings Administration was informed accordingly (Exhibit 2).

12. NEW LABORATORY BUILDING: Mr. Gilbert Stanley Woodward, architect, presented, in behalf of the Public Buildings Administration, a preliminary design for an X-ray Laboratory Building, to be built on the grounds of the United States Bureau

of Standards.

The Commission inspected the design of the building and noted the location.

Thereupon, the Commission approved the design, with the understanding that the

extension will be given a more complete treatment (Exhibit 3).

13. MURAL PAINTINGS; DEPARTMENT OF THE INTERIOR: The Public Buildings Administration, through Mr. S. G. Wetzel, Assistant, submitted photographs of cartoons by Millard Sheets, for a series of four mural paintings, representing religion, education, art, and science, together with letter (Exhibit L), advising that these are revised designs and setting forth the location proposed for them, namely, adjacent to the central stairway of the first floor in the Interior Department Building.

Mr. Sterne gave the photographs particular attention, and after consideration, the Commission approved them (Exhibit L-1).

14. AMERICAN BATTLE MONUMENTS COMMISSION, - AMERICAN WORLD WAR II ~~BOOK~~ CEMETERIES IN EUROPE: The Commission of Fine Arts considered designs submitted in behalf of the American Battle Monuments Commission, by Brig. Gen. Thomas North, Secretary, and Mr. John F. Harbeson, Architectural Consultant, and Mr. Markley Stevenson, Consulting Landscape Architect, for the following World War II Cemeteries to be established in Europe:

1. Cambridge, England; Perry, Shaw and Hepburn, Architects, of Boston. This will be a memorial to the American Air Forces, which were based in England.

2. Anzio Beach Head, Italy; Cugler, Kimball and Husted, Architects, of New York City. A memorial to the landings in Italy, and the campaigns around Monti Cassino.

3. Margraten, Holland; Coolidge, Shepley, Bulfinch and Abbott, Architects, of Boston. Marks the first attacks against Germany on her own soil.

4. Henri Chapelle, Belgium; Holabird and Root, Architects, Chicago. Marks the crossing of the Rhine and the taking of Aachen.

5. Epinal, France; Delano and Aldrich, Architects, of New York City. Here the troops that had landed in the South joined those that had landed in Normandy, in the sweep to liberate France.

6. St. James (Mance) France, near Mont St. Michel: W. T. Aldrich, Architect, of Boston. Marks the break-through from hedgeron fighting to the campaign in the open.

7. Neuville en Congroz Cemetery; Reinhard, Hofmeister & Walquist, Architects, of New York City. Much of the Campaign in Germany will be memorialized here.

for these, namely, alignment to the central structure of the first floor in the building that these are revised designs and nothing forth the location proposed (Article 1).

1. The first of these is the fact that the Commission has not yet received any information from the Government of the United States regarding the results of its investigation of the activities of the American People's Party in the United States.

8. Draguignan, France (in south of France, 600 to 1100 graves, to mark southern landings of the Americans); Toombs & Creighton, Architects, Atlanta.

9. Omaha Beach Head, France (10,000 to 14,000 graves); Harbeson, Hough, Livingston and Larson, Architects, Philadelphia. It marks the landing of the Americans from England, and is the most important crossing of the Channel since 1066 A.D.

10. St. Avoird, France; Murphy and Locraft, Architects, Washington, D.C. A very large area, from 10,000 to 14,000 graves. The German Campaign, the taking of Berlin, and the sweep through Austria, will be memorialized here.

11. Luxemburg; Voorhees, Walker, Foley and Smith, Architects, New York City. This cemetery is near the Battle of the Bulge, and the successful following counter attack.

The Commission discussed each design, and thereupon all were approved as to general part and grades of burial areas, up to this state.

Mr. Harbeson said in all there will be about 17 permanent Cemeteries, including one in Tunis, Africa; Hawaii; and one in the Philippines. But only 14 will be under the care of the American Battle Monuments Commission and come before the Commission of Fine Arts. The cemeteries at Hawaii, Guam, Alaska, and Puerto Rico, being on American territory, are done by the Quartermaster General, without benefit of help by either Commission, unless he should call for advice concerning them.

15. ARCHITECTS FOR AMERICAN BATTLE MONUMENTS: The Secretary brought to the attention of the Commission of Fine Arts a letter received from Mr. Benjamin S. Hubbell, Jr., of the firm of Hubbell & Benes, Architects, of Cleveland, architects of the Cleveland Art Museum, among several large projects, for the endorsement of the Commission of their application to the American Battle Monuments Commission for a commission to design a World War II monument.

The Secretary stated that, by direction of the Chairman, he had informed Mr. Hubbell that the name of his firm would be submitted to the Commission at this meeting "for the purpose of adding it to a second panel of architects, which would be submitted to the American Battle Monuments Commission." (Exhibit M)

16 15. UNITED STATES FLAG: The Secretary informed the Commission that he had received several inquiries about a proposed arrangement of the stars on the Flag in the event of the admission of a new State into the Union, among them a letter from a citizen in Kentucky offering to submit a sketch; also that an official of the State Department has asked informally about the matter.

The Secretary stated that whenever Congress admits a new State into the Union, such as Hawaii, Alaska and Puerto Rico, that have been proposed, the Commission of Fine Arts would unquestionably be called upon to give advice concerning the arrangement of the stars for the new Flag.

The Commission decided to take the matter under advisement.

17 16. BUST OF CHIEF JUSTICE HUGHES: In accordance with arrangements made at the request of Hon. Thomas E. Waggaman, Marshal of the United States Supreme Court, the Commission inspected a marble bust of Chief Justice Hughes, by Bryant Baker, sculptor, in the main corridor of the Supreme Court Building.

The Commission considered the bust to be a good likeness of former Chief Justice Hughes and approved it.

The Commission disapproved placing the bust against a column in the main corridor, as had been done. The Commission recommended that the bust be placed between two columns of the corridor against the wall in a space where there is no bench; also that the pedestal be given sufficient height so that the head will be clear of a molding or a joint in the marble of the wall. The Commission also recommended that the pedestal be of marble similar in character to that of the Sienna marble columns in the main Court Room, if such marble cannot be secured. A report was sent to Chief Justice Vinson (Exhibit N).

18 18. ~~HOUSE~~ STATUE OF JOHN MARSHALL FOR THE SUPREME COURT BUILDING: After former inspection of the bust of Chief Justice Hughes, the Commission were invited to call on Chief Justice Vinson, and they had an interesting discussion with

12. UNITED STATES: The Secretary informed the Commission that he had received several inquiries about a proposed arrangement of the states on the map in the event of the admission of a new state into the Union, and that a letter from a citizen in Kentucky, offering to submit a station, also that an official of the State Department had asked informally about the matter. The Secretary stated that whenever Congress admits a new state into the Union, such as Hawaii, Alaska and Puerto Rico, that have been proposed, the Commission of Fine Arts would unquestionably be called upon to give advice concerning the arrangement of the states for the new line.

The Commission decided to take the matter under advisement. 13. POST OFFICE BUILDING: In accordance with arrangements made at the request of Hon. Thomas F. Bingham, Marshal of the United States Supreme Court, the Commission inspected a model of Chief Justice Hughes, by Bryant Baker, sculptor, in the main corridor of the Supreme Court Building. The Commission considered the model to be a good likeness of former Chief Justice Hughes and approved it.

The Commission also approved placing the bust against a column in the main corridor, as had been done. The Commission recommended that the bust be placed between two columns of the corridor against the wall in a space where there is no arch; that the pedestal be given sufficient height so that the head will be clear of a molding or joint in the middle of the wall. The Commission also recommended that the pedestal be of marble similar in character to that of the other marble columns in the main Court Room, if such marble cannot be secured. A report was sent to Chief Justice Hughes (Encl. N).

14. ANTHEM: The Commission was informed that the Commission was invited to select the text of the new national anthem, and that an interesting discussion with

him about placing the statue of John Marshall, which is on the west side of the United States Capitol, in the main corridor of the Supreme Court Building, as recommended by the Commission several years ago, and replacing that by a statue of George Washington. Chairman Clarke sent to the Chief Justice a letter explaining further details, as also copy of legislation enacted by Congress concerning both of these statues (Exhibit O).

19 ~~18~~. MOUNT VERNON: The Commission acknowledged with appreciation the gift of copies of an illustrated handbook on Historic Mount Vernon, recently received from The Mount Vernon Ladies' Association of the Union, through Mr. Charles C. Wall, Superintendent of Mount Vernon (Exhibit P).

20 ~~19~~. FREER GALLERY OF ART PURCHASES: The Commission visited the Freer Gallery of Art, and approved for purchase several works of art presented by Director Wenley for inspection by the Commission of Fine Arts (Exhibit Q).

21 ~~20~~. NEXT MEETING OF THE COMMISSION: The Commission decided to hold their next meeting in Washington on Tuesday, November 25, 1947.

The Commission adjourned at 1:30 p.m. The Commission were invited to have luncheon at the National Gallery of Art, on October 29th, by Mr. Finley, and had as their guests Major General U. S. Grant III, Chairman of the National Capital Park and Planning Commission, and Brig. Gen. J. C. Mehaffey, Governor of the Panama Canal.

him again during the time of John Marshall, when he was on the west side
of the United States Capitol, in the main corridor of the Supreme Court
Building, as recorded by the Commission several years ago, and will also
that of a statue of John Marshall, which stands to the
right of the entrance to the Supreme Court Building, as also copy of the
statue by John Marshall, and of these statues (Exhibit 2).
10. JOHN MARSHALL: The Commission recommended with appreciation the
gift of copies of a historical notebook on John Marshall, recently
received from the John Marshall Association of the United States, through
Mr. Charles A. Hall, Representative of House District 1.
11. JOHN MARSHALL OF THE PENNSYLVANIA: The Commission visited the Trust
Gallery of Art, and approved for purchase several works of art presented to
Director Lewis for acquisition by the Commission of this State (Exhibit 3).
12. JOHN MARSHALL OF THE COMMISSION: The Commission decided to hold
their next meeting in Washington on Tuesday, November 22, 1934.

The Commission adjourned at 1:30 p.m. The Commission was divided
to have luncheon at the National Gallery of Art, on October 20th, at 12:15 p.m.,
and had as their guests Major General J. E. Smith III, Chairman of the National
Capital Park and Planning Commission, and Mr. J. C. McPherson, Governor
of the District of Columbia.

COPY 1
The Commission of Fine Arts
Washington

October 31, 1947

Dear Mr. Demaray:

The Commission of Fine Arts, at their meeting on October 29, 1947, were in conference with Brig. Gen. Joseph C. Mehaffey, U.S.A., Governor of the Panama Canal, who was Executive Assistant of the Arlington Memorial Bridge Commission during much of the period when the bridge was under construction. General Mehaffey became thoroughly familiar with details of construction, and in recent years has expressed keen regret that the entire Arlington Memorial Bridge project has not been completed. He expressed regret in particular that the Columbia Island Plaza development has not been carried out.

The Commission advised General Mehaffey that full-sized models for the sculptured groups by Messrs. Fraser and Friedlander at the Water Gate and at the east end of the bridge, respectively, have just been completed and that efforts are now being made to secure sufficient funds to have them cast under the direction of your Office. In connection with this, the Commission would also like to have the proposed inscriptions, which should be reviewed before proceeding with the work, carved in their appropriate places.

The Commission also recommend that, in due course, studies be undertaken by your Office for the completion of the Columbia Island Plaza development and the restoration of Memorial Avenue to the end that a more dignified approach to the Arlington National Cemetery may be effected.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. A.E. Demaray, Associate
Director
National Park Service
Department of Interior
Washington, D. C.

October 31, 1947

Dear Mr. Lantry:

The Commission of Fine Arts, at their meeting of October 29, 1947, were in conference with Mr. John Joseph A. Mahaffey, U.S.A., Governor of the Panama Canal, who was Executive Assistant of the Arlington Memorial Bridge Commission during much of the period when the bridge was under construction. General Mahaffey became thoroughly familiar with details of construction, and in recent years has expressed keen regret that the entire Arlington Memorial Bridge project has not been completed. He expressed regret in particular that the Columbia Island Plaza development has not been carried out.

The Commission advised General Mahaffey that it has sized models for the sculptured groups by Messrs. Fraser and Friessner at the Water Gate and at the east end of the bridge, respectively, have just been completed and that efforts are now being made to secure sufficient funds to have them cast under the direction of your Office. In connection with this, the Commission would also like to have the proposed inscriptions, which should be reviewed before proceeding with the work, carried in their appropriate places.

The Commission also recommends that, in due course, studies be undertaken by your Office for the completion of the Columbia Island Plaza development and the restoration of Memorial Avenue to the end that a more dignified approach to the Arlington National Cemetery may be effected.

For the Commission of Fine Arts:

Sincerely yours,

Gilbert P. Clarke,
Chairman.

Hon. A. W. Lantry, Associate
Director
National Park Service
Department of Interior
Washington, D. C.

MEMORANDUM FOR THE COMMISSION OF FINE ARTS

On this date, at 2:15 p.m., Mr. Crim, Chief Usher of the White House, telephoned to me at Lake Mohonk, Ulster County, N.Y., and stated that the President wished to proceed with the construction of a second-floor balcony on the south portico of the White House. Mr. Crim asked what further action, if any, should be taken in the circumstances. I told Mr. Crim that the Commission of Fine Arts had given careful consideration to the matter at their last meeting, held in Washington on August 28, 1947, and had concluded unanimously that, in their opinion, it would be unwise to effect a change in the design of the exterior of the central element of the White House, which, as pointed out in the Commission's letter to Mr. Crim dated August 28, 1947, had not been altered in 118 years.

I advised Mr. Crim that, in the event the President wished to proceed with the addition of a balcony on the south portico in spite of the advice of the Commission of Fine Arts to the contrary, the Commission is powerless to take any further action since they are not clothed with a power of veto. When Mr. Crim asked whether or not the Commission would take any different action, if formally requested to pass judgment in the matter by the President, I added that it was my opinion that the Commission's action, with respect to the addition of a second-floor porch on the South Portico, would not be changed.

I added further that the Commission did not wish to embarrass the President in any way and would not issue any statement to the Press with respect to the matter unless called upon to do so. I further made it perfectly clear that, in the event the Commission is asked concerning the action taken in this matter, we would be obliged to state that, in answer to a request from the Chief Usher, we advised unanimously against the construction of a second-floor porch on the South Portico.

EXHIBIT B

On this date, at 2:15 p.m., Mr. Grim, Chief Usher of the White House, telephoned to me at Lake Mohawk, Ulster County, N.Y., and stated that the President wished to proceed with the construction of a second-floor balcony on the south portico of the White House. Mr. Grim asked what further action, if any, should be taken in the circumstances. I told Mr. Grim that the Commission of Fine Arts had given careful consideration to the matter at their last meeting, held in Washington on August 28, 1947, and had concluded unanimously that, in their opinion, it would be unwise to effect a change in the design of the exterior of the central element of the White House, which, as pointed out in the Commission's letter to Mr. Grim dated August 28, 1947, had not been altered in 118 years.

I advised Mr. Grim that, in the event the President wished to proceed with the addition of a balcony on the south portico in spite of the advice of the Commission of Fine Arts to the contrary, the Commission is powerless to take any further action since they are not clothed with a power of veto. When Mr. Grim asked whether or not the Commission would take any different action, if formally requested to pass judgment in the matter by the President, I added that it was my opinion that the Commission's action, with respect to the addition of a second-floor porch on the South Portico, would not be changed.

I added further that the Commission did not wish to embarrass the President in any way and would not issue any statement to the Press with respect to the matter unless called upon to do so. I further made it perfectly clear that, in the event the Commission is asked concerning the action taken in this matter, we would be obliged to state that, in answer to a request from the Chief Usher, we advised unanimously against the construction of a second-floor porch on the South Portico.

I stated to Mr. Crim that I hoped that, in the event the President should insist on making the change in the design of the south front of the White House, the services of Mr. Wm. Adams Delano be secured, since the plans for any change should be prepared only by a thoroughly competent architect familiar with the White House and with the period of architecture it represents. Mr. Crim agreed that he would communicate with Mr. Delano.

On this same date, at 2:45 p.m., Mr. William A. Delano telephoned to me and stated that he had just received a message from Mr. Crim concerning the proposed second-floor balcony on the South Portico of the White House. Mr. Delano stated that Mr. Crim had asked him if he would undertake to prepare the necessary plans. Mr. Delano said that he reported to Mr. Crim that he did not wish to get into a "fight" with the Commission of Fine Arts and added that before he made up his mind he would first talk to Chairman Clarke.

I told Mr. Delano substantially what I had said to Mr. Crim and emphasized that if the change is to be made, even against the advice of The Commission of Fine Arts, it should be accomplished in a first-class manner. I urged Mr. Delano that, since he had been requested to undertake the work, he proceed to do so if he himself believed that the new porch would not harm the south facade of the White House. Mr. Delano then added, "It is then up to me," and I replied that I thought it was.

GILMORE D. CLARKE

C
O
P
Y

I stated to Mr. Crim that I hoped that, in the event the President should insist on making the change in the design of the south front of the White House, the services of Mr. Wm. Adams Delano be secured, since the plans for any change should be prepared only by a thoroughly competent architect familiar with the White House and with the period of architecture it represents. Mr. Crim agreed that he would communicate with Mr. Delano.

On this same date, at 2:45 p.m., Mr. William A. Delano telephoned to me and stated that he had just received a message from Mr. Crim concerning the proposed second-floor balcony on the South Portico of the White House. Mr. Delano stated that Mr. Crim had asked him if he would undertake to prepare the necessary plans. Mr. Delano said that he reported to Mr. Crim that he did not wish to get into a "fight" with the Commission of Fine Arts and added that before he made up his mind he would first talk to Chairman Clarke.

I told Mr. Delano substantially what I had said to Mr. Crim and emphasized that if the change is to be made, even against the advice of The Commission of Fine Arts, it should be accomplished in a first-class manner. I urged Mr. Delano that, since he had been requested to undertake the work, he proceed to do so if he himself believed that the new porch would not harm the south facade of the White House. Mr. Delano then added, "It is then up to me," and I replied that I thought it was.

GILMORE D. CLARKE

C
O
P
Y

The Commission of Fine Arts

Washington

November 12, 1947.

Dear Mr. Drury:

Pursuant to legislation recently enacted by the Congress for the location of the Andrew W. Mellon Memorial (Public Law 194, 80th Congress, approved July 16, 1947), "on public grounds in the vicinity of the intersection of Pennsylvania and Constitution Avenues," the Commission of Fine Arts have considered several locations, but have finally decided that the triangle at the intersection of the avenues, above mentioned, would be most appropriate. It would relate the fountain to the National Gallery of Art, and thus be a tribute to the donor of the Gallery, and also place the fountain in an important location with reference to the Plan of Washington.

The Commission of Fine Arts would like to know if there is any objection on the part of the National Park Service to placing the fountain at the reservation at the intersection mentioned. It would be understood that a preliminary design of the proposed fountain would be made, with a view to giving it an appropriate setting on the reservation.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. Newton B. Drury, Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT C

The Commission of Fine Arts
Washington

November 12, 1947.

Dear Mr. Murray:

Pursuant to legislation recently enacted by the Congress for the location of the Andrew W. Mellon Memorial (Public Law 194, 80th Congress, approved July 16, 1947), "on public grounds in the vicinity of the intersection of Pennsylvania and Constitution Avenues," the Commission of Fine Arts have considered several locations, but have finally decided that the triangle at the intersection of the avenues, above mentioned, would be most appropriate. It would relate the fountain to the National Gallery of Art, and thus be a tribute to the donor of the Gallery, and also place the fountain in an important location with reference to the Plan of Washington.

The Commission of Fine Arts would like to know if there is any objection on the part of the National Park Service to placing the fountain at the reservation at the intersection mentioned. It would be understood that a preliminary design of the proposed fountain would be made, with a view to giving it an appropriate setting on the reservation.

For the Commission of Fine Arts:

Sincerely yours,

Clifford D. Clark,
Chairman.

Don. Newton B. Drury, Director,
National Park Service,
Interior Department,
Washington, D. C.

The Commission of Fine Arts
Washington D.C.

October 29, 1947.

Dear Mr. President:

The Commission of Fine Arts, at their meeting today, expressed their appreciation of your acceptance of the Oscar S. Straus Memorial, last Sunday afternoon, on behalf of the American people.

As you doubtless noted, the background of the memorial is a large undeveloped space, which, instead of having been properly developed as proposed by the Public Buildings Act of 1926, has for many years been used as an open-air garage.

We feel that you will agree that a large and imposing monument as the Oscar S. Straus Memorial, dedicated to one of the great men of this country, should have proper surroundings, and that the open-air garage is an eye-sore in the location, unworthy of our National Capital.

Plans for the Great Plaza were held in abeyance during the war period. But it would seem that now, when preparation is being made to observe, in 1950, the Sesquicentennial of the establishment of the seat of Government in the District of Columbia, the Great Plaza should be properly developed without further delay. The project comes under the immediate supervision of the Public Buildings Administration of the Federal Works Agency, and we would be grateful for your endorsement of this matter.

For the Commission of Fine Arts:

Sincerely yours,

The President,
The White House,
Washington, D. C.

Gilmore D. Clarke,
Chairman

October 29, 1947

Dear Mr. President:

The Commission of Fine Arts, at their meeting today, expressed their appreciation of your acceptance of the Oscar S. Straus Memorial, last Sunday afternoon, on behalf of the American people.

As you doubtless noted, the background of the memorial is a large undeveloped space, which, instead of having been properly developed as proposed by the Public Buildings Act of 1936, has for many years been used as an open-air garage.

We feel that you will agree that a large and imposing monument as the Oscar S. Straus Memorial, dedicated to one of the great men of this country, should have proper surroundings, and that the open-air garage is an eye-sore in the location, unworthy of our National Capital.

Plans for the Great Plaza were held in abeyance during the war period. But it would seem that now, when preparation is being made to observe, in 1950, the Sesquicentennial of the establishment of the seat of Government in the District of Columbia, the Great Plaza should be properly developed without further delay. The project comes under the immediate supervision of the Public Buildings Administration of the Federal Works Agency, and we would be grateful for your endorsement of this matter.

For the Commission of Fine Arts:

Sincerely yours,

Clifford D. Clarke,
(Chairman)

The President,
The White House,
Washington, D. C.

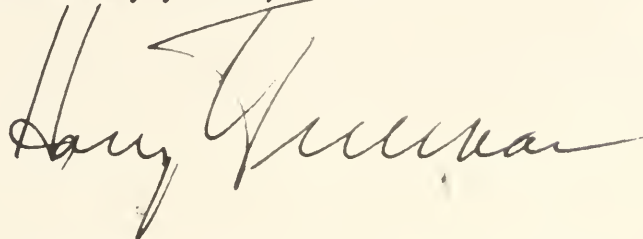
THE WHITE HOUSE
WASHINGTON

November 1, 1947

Dear Mr. Clarke:

I read your letter of October twenty-ninth with a great deal of interest and I believe you are right in the further development of the Great Plaza in front of the Commerce Building where the Straus Memorial stands. It seems to me that now is a good time to go ahead with it.

Sincerely yours,



Honorable Gilmore D. Clarke
Chairman
The Commission of Fine Arts
Interior Department Building
Washington, D. C.

EXHIBIT D-1

P.S. Attached hereto is also copy of a letter giving an outline of events for the Sesquicentennial that I have sent to the Sesquicentennial Commission.

H.P. Cramer.

EXHIBIT E

EXHIBIT D

Chairman
Shirley D. Clarke

Washington, D. C.
The White House,
The President,

October 24, 1947.

MEMORANDUM FOR: The Commission of Fine Arts.

As you know, for more than a year I have been advocating a Pageant on Historic Washington for the Sesquicentennial Celebration in 1950. The attached outline gives an indication of the great historic events that have taken place in this city during the past 150 years.

It is of course important to have an experienced person dramatize the Pageant, and to this end I communicated with Prof. Paul Green, of Chapel Hill, North Carolina, who is the author of historic drama on "The Lost Colony" given for years in North Carolina, and of the new play entitled "The Common Glory", on Historic Virginia, given for the first time this Summer at Williamsburg. I have seen both, and met Professor Green at Williamsburg about two months ago. He expressed great interest in the proposed Pageant for Washington, and offered to come here to meet with a group for a talk on the subject.

Accordingly, members of the Board of Managers of the Columbia Historical Society, of which I happen to be President this year, gave a luncheon at the Mayflower in honor of Professor Green on October 7th. About 25 were present, among them, General Grant, Brig. Gen. Young, the Engineer Commissioner of the District, and Dr. Evans, Librarian of Congress. Prof. Green offered to write the Play, as may be seen from the accompanying copy of a newspaper report. He would like to see an out-of-door theater built in Rock Creek Park, but the end of East Capitol Street was also suggested. If located there it could be made part of the Stadium project.

P.S. Attached hereto is also copy of a letter giving an outline of events for the Sesquicentennial that I have sent to the Sesquicentennial Commission. H.P. Casmerer.

October 11, 1947.

REVEREND FATHER: The Commission of the Holy Office.

As you know, for more than a year I have been endeavoring

to secure on historic questions for the ecclesiastical authorities

in 1933. The attached outline gives an indication of the work

historical events that have taken place in this city during the past

150 years.

It is of course important to have an experienced person undertake

the project, and to this end I communicated with Mr. Paul Henry, of

Chapel Hill, North Carolina, who is the author of "The Story of

"The Lost Colony" given for years in North Carolina, and of the

play entitled "The Lost Colony", on Roanoke Island, given for the

first time this summer at Elizabeth City. I have seen both, and am

Professor Green at Elizabeth City, and two months ago. He expressed

great interest in the proposed project for Washington, and offered to

come here to meet with a group of the local historians.

Accordingly, members of the Board of Directors of the

Historical Society, of which I happen to be President this year, have

a knowledge of the English in light of Professor Green's studies. He

has 25 years' experience, among them, General Grant, John Lee, and

English Colonization of the District, and in 1944, Director of

the State of North Carolina, as well as the State of Virginia.

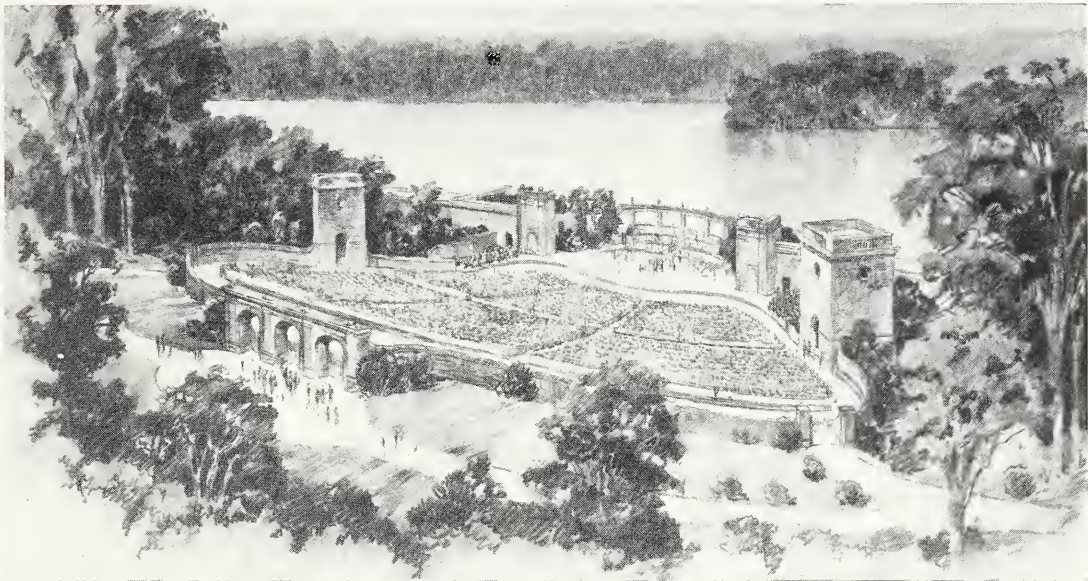
copy of a newspaper report. He would like to see an exhibit of the

held in Rock Creek Park, but the end of that exhibit report was also

It is hoped that it will be part of the exhibit project.

Very respectfully,
J. H. Green

J. H. Green



Scene at the open-air amphitheatre on Matoaka Lake, beside the Jamestown Road, at Williamsburg, Virginia, where the symphonic drama, "The Common Glory" by the Pulitzer prize-winning author Paul Green, depicting the early history of the founding of the Nation, will be presented throughout the summer and fall beginning on July 17, 1947 under the sponsorship of a non-stock, non-profit organization in cooperation with the Virginia Conservation Commission, headed by the Governor of Virginia.

THE COMMISSION OF FINE ARTS

Washington

September 29, 1947.

The Sesquicentennial Commission,

Washington, D. C.

Dear Sirs:

I wish to bring to your attention a Plan for the proposed Celebration, in 1950, of the Establishment of the Seat of the Federal Government in the District of Columbia. In addition to being the Secretary of this Commission, I am also President of The Columbia Historical Society of the District of Columbia, and as such I have given thought to the commemoration of this historic event for a long time.

1. Since our National Capital belongs to the people of the country, provision having been made for it in the Constitution of the United States (Article I, Paragraph 8, Section 17), the Celebration in the year 1950, commemorating 150 years of history of the City of Washington, should be on a nation-wide scale. During all those years the people have been represented by their chosen representatives in Congress who have served in the United States Senate and the House of Representatives. They have thus contributed to the development of the City of Washington and the people of their States have reason to take pride in what has been achieved. Also all the Presidents of the United States have contributed to its development. Today the City of Washington is not only a great and beautiful city, but it is a great World Capital, the center of the democracies, with governmental establishments that have both a nation-wide and a world-wide influence.

1. The first part of the paper

is devoted to a general

discussion of the

problem.

The second part of the paper

is devoted to a detailed

discussion of the

results of the

investigation.

The third part of the paper

is devoted to a

discussion of the

conclusions.

The fourth part of the paper

is devoted to a

discussion of the

results of the

investigation.

The fifth part of the paper

is devoted to a

discussion of the

conclusions.

The sixth part of the paper

is devoted to a

(a) Accordingly, there should be an educational program on the History of the City of Washington of special interest to public schools and colleges, civic organizations and the like. A series of pamphlets, including pictures, could be published. Accompanying this letter is a copy of my book entitled, "A Manual on the Origin and Development of Washington." The book is now out of print, but it could be brought up-to-date and reprinted, or else a "pocket edition" could be published.

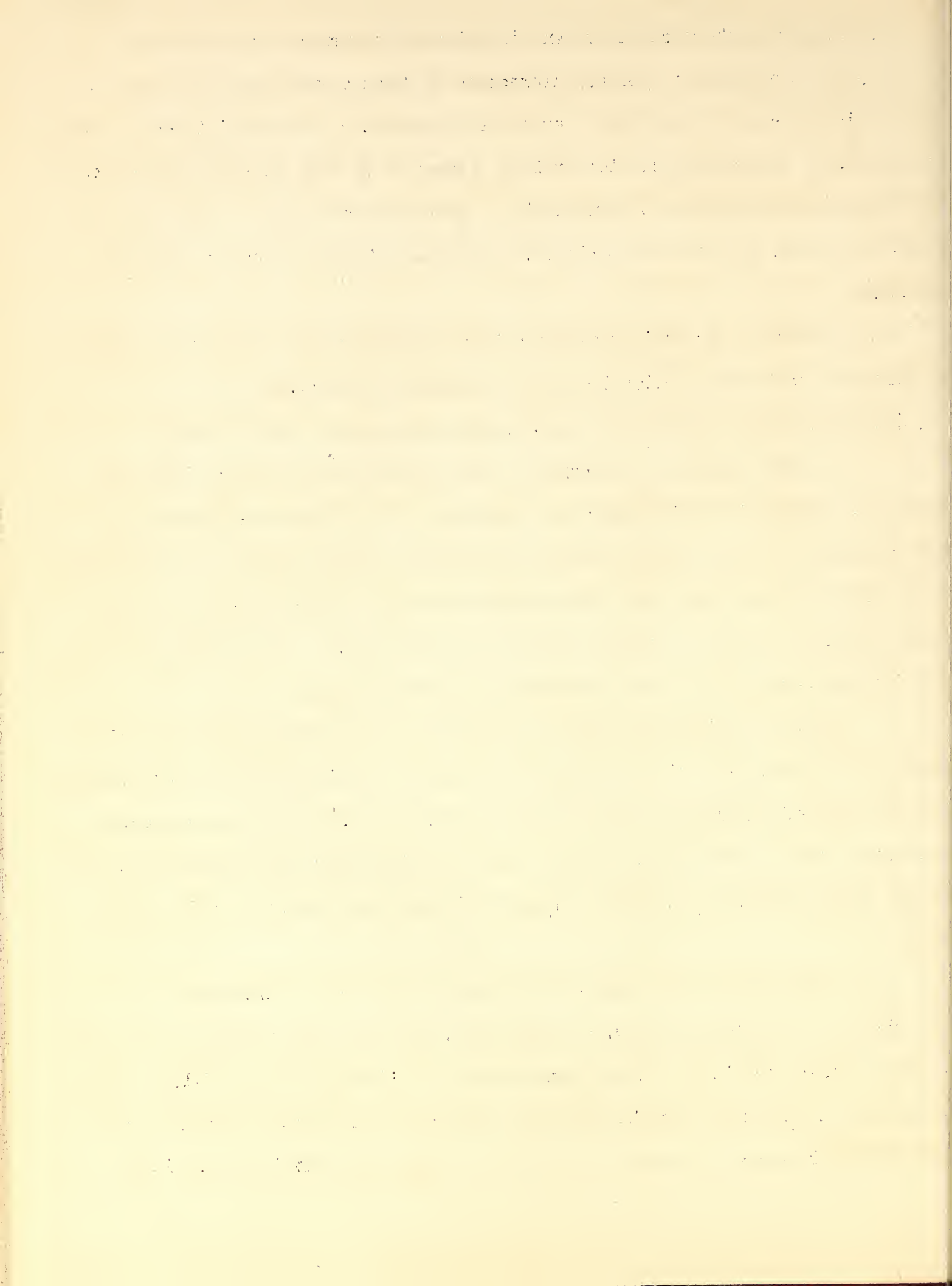
(b) It would be of great interest to have a moving picture film on the City of Washington, that could be distributed throughout the country.

(c) Prize Essay contests on a nation-wide basis should also be held.

2. There should be a ceremony at the United States Capitol, with the Members of Congress, the Judiciary, and officials of the Executive Departments, participating. The day selected should be declared a legal holiday. The President of the United States would make the principal Address, and the Governors of the States and Territories, and others, would be invited guests. The President might wish to have a Reception to the Governors at the White House.

It was on November 22, 1800, when President John Adams opened the first Session of Congress held in the District of Columbia. But since it is not expected that the Members of Congress will be here in November, 1950, the above suggested event might well be held in the month of April or May, 1950, when Congress is here. Removal of the Departments from Philadelphia to Washington began in those months, 1800.

3. There should be a great Exhibition on the Plan of Washington from about April 1 to September 30, 1950, which will illustrate the founding of the City of Washington from the time of the preparation of the L'Enfant Plan of 1791, under the guidance of President George Washington and Secretary of State Jefferson, and its development during a period of 150 years into the great World Capital. The

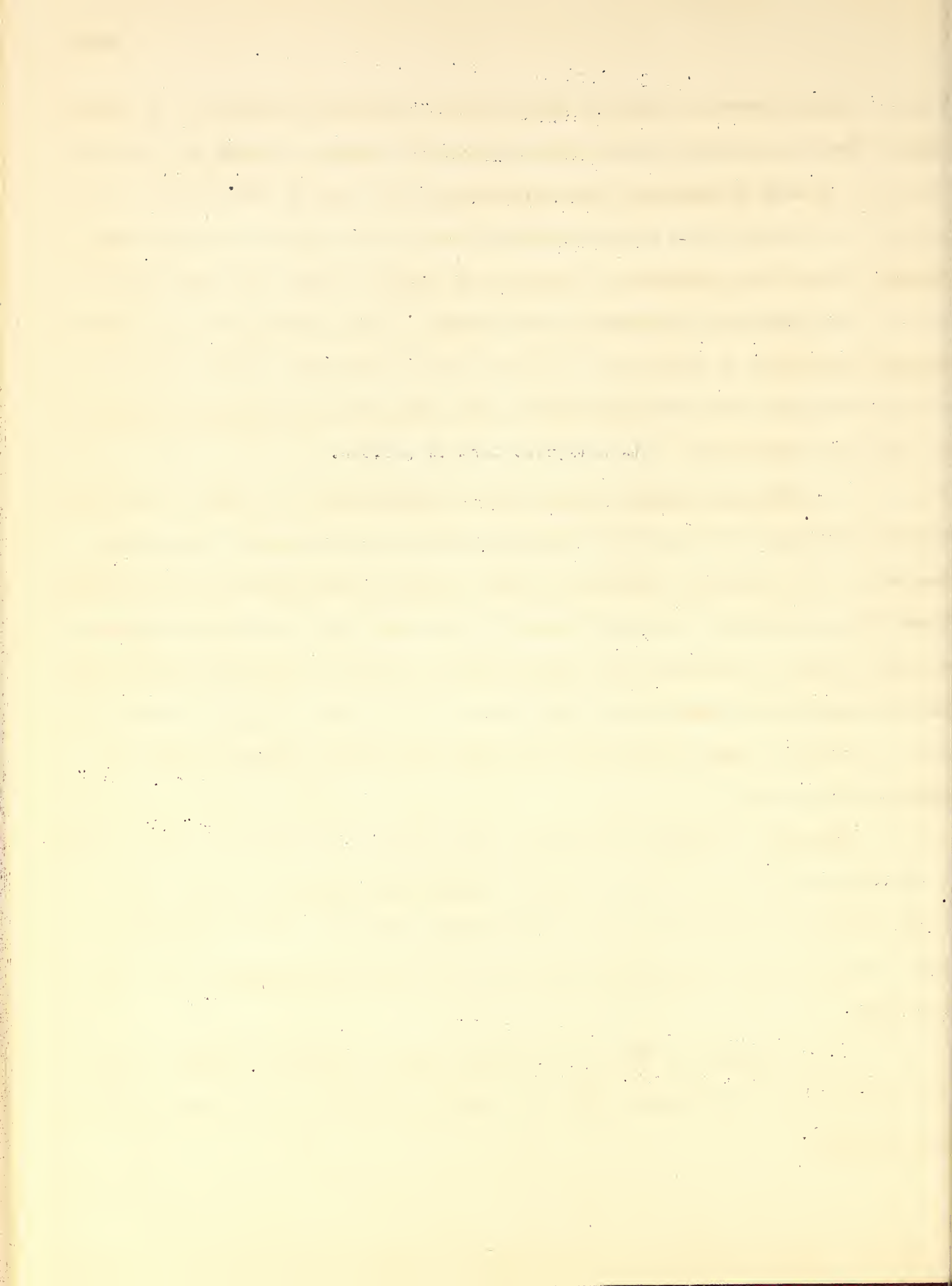


National Capital Park and Planning Commission, of which Major General U. S. Grant III, is Chairman, and The National Commission of Fine Arts, of which the Honorable Gilmore D. Clarke, is Chairman, have heartily endorsed such an Exhibition. It is proposed to hold it in the Corcoran Gallery of Art, during the period above mentioned, a season when hundreds of thousands of school children and other visitors come to Washington from all parts of the country. Also, there is to be an International Convention of Architects the latter part of September, which will bring a thousand delegates from all parts of the world, who will be particularly interested in seeing the Exhibition. **Its estimated cost is \$50,000.**

4. A Historic Pageant on the City of Washington. The story of the founding and development of the City of Washington forms one of the most fascinating chapters in the history of the United States. Nearly every President of the United States has contributed to its improvement in some way, and of course the Congress as well. Today, after a mere 150 years, we have a great and beautiful capital city that is unexcelled by that of any other Nation in the world. When we consider the great and historic events that have taken place here, such a Pageant would be of outstanding interest.

Recently I brought the subject to the attention of Mr. Paul Green, author of the dramatized "Lost Colony of Roanoke Island," and "The Common Glory" (the story of Historic Virginia) given at Williamsburg, Virginia. He has expressed great interest in the prospective dramatizing of an Historic Pageant on the City of Washington.

5. A biography on "The Life of Pierre Charles L'Enfant," author of the Plan of the City of Washington. This I am making the subject of a special letter; copy attached.



6. A Memorial Fifty Cent Piece; model secured as the result of a limited competition, conducted by the Director of the Mint, Treasury Department.

7. A Sesquicentennial Postage Stamp.

8. A Medal by a distinguished sculptor, which might be given to foreign nations and others participating in the Celebration.

9. Banquet; and Concert by the Marine Band (Established July 11, 1798 by Act of Congress).

10. Pilgrimage to Mount Vernon over the Mount Vernon Memorial Highway.

11. A Memorial Fountain to Pierre Charles L'Enfant, to be located on the Mall, in the Square at Seventh Street and Constitution Avenue, N. W., is provided for in plans of the National Capital Park and Planning Commission. It has the endorsement of the National Commission of Fine Arts. It should be as monumental and beautiful as the Dupont Memorial Fountain, which today would cost fully \$150,000. The design should be executed by limited competition from among leading sculptors and architects of the country.

Since several years would be required to procure such a fountain, it might be best to provide for it, if the suggestion is adopted, by special legislation of Congress.

Sincerely yours,

H. P. Caemmerer,

Secretary.

THE COMMISSION OF FINE ARTS

Washington

September 29, 1947.

The Sesquicentennial Commission,
Washington, D. C.

Dear Sirs:

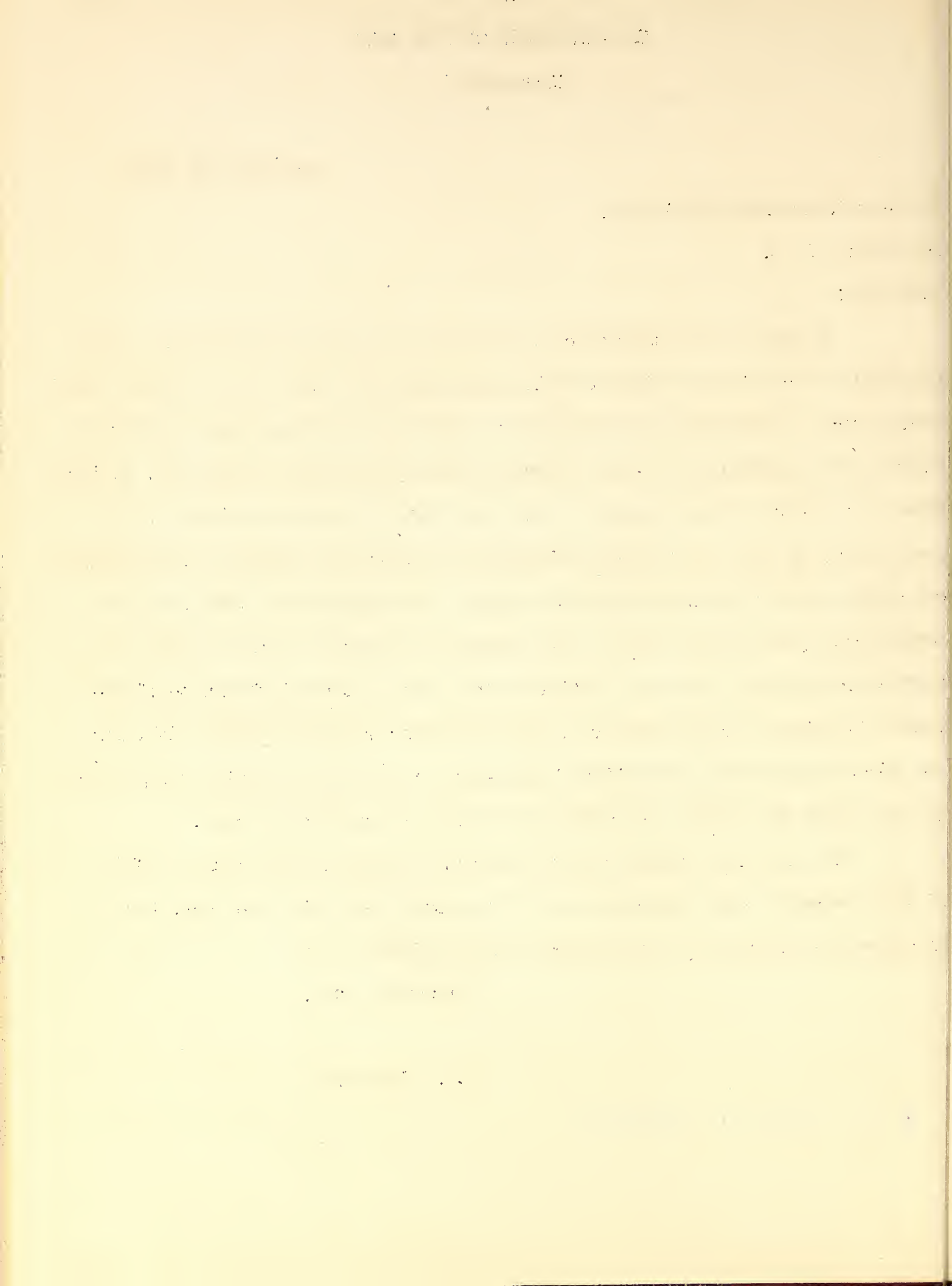
In view of the importance of the Plan of the City of Washington, known generally as the L'Enfant Plan of 1791, among plans of cities of the world, I have thought that a biography on the life of the author of that Plan would be of real interest and appropriate for the forthcoming Sesquicentennial Celebration, in 1950. There is no book on this subject in print, and there is continued demand for it particularly on the part of Public Libraries throughout the country, city planners, and architects and landscape architects among professional men. L'Enfant spent nearly fifty years of his life in this country. He served valiantly during the American Revolution, served as "artist on the staff of General Washington;" designed the Emblem for the Society of the Cincinnati; remodeled Federal Hall for the First Inauguration of President Washington, in addition to making the plan for the city which he founded, and performed numerous other notable tasks.

The work has subjected me to personal expenses in the amount of \$1500. If the Government would compensate me to that extent and print the book, I would surrender all material to the Government and my rights in it.*

Sincerely yours,

H. P. Caemmerer.

** See Memo attached*



MEMORANDUM

SubjectA Biography on The Life of Pierre Charles L'Enfant

The primary reason for the suggestion that the Government make this book available to the public is that it affects the sales price. Inquiries of publishers that I have made make it clear that if the book is printed privately, with illustrations, it would be necessary to charge \$10.00 for a copy of the book. If the Government would print the book, it could be sold at from \$3.00 to \$5.00 per volume. There would be some profit to the Government on each book, and enough books could be printed so that in the end the Government would not lose anything by the transaction, and still make it possible for libraries, in particular, to obtain a copy for a moderate sum.

A case in point is the book entitled Thomas Jefferson and the National Capital which is being sold by the Government Printing Office at \$1.75 each. I helped considerably in the preparation of the book for publication, and recognition to that effect is made on page xxxiv accordingly. My book on the Life of Pierre Charles L'Enfant will be fully as large and will have many more illustrations. Increase in the price of printing, and numerous illustrations, have caused me to believe that if the Government Printing Office prints the book, its sales price would approximate \$5.00.

The importance of having a biography on the life of the author of the Plan of Washington cannot be over-estimated. Here we have a city that during a period of 150 years has grown to be a great and beautiful World Capital, and as is well known the City of Washington often been called "The City Beautiful." What has been accomplished here has been an inspiration to many cities and will be to many more in future years. But that Washington owes its beauty largely to the L'Enfant Plan, is not well known, and for this Celebration in 1950 detailed information concerning the author of the Plan of the City of Washington is much to be desired. In his "Outlines of Town and City Planning" Thomas Adams states (pages 125-126):

Washington owes its beauty, primarily, to the fine qualities of the ground plan that was made for it in 1791. The spacious environment of its buildings, their settings and approaches, and their reciprocal relationships are major elements in the splendor of its structure. The plan was a product of that combination of statemanship and technical skill which has always distinguished great enterprise in the field of city building. The foresight and driving force of President Washington, joined with the practical idealism of Thomas Jefferson and the art of Major Pierre L'Enfant, created the groundwork on which the capital of the United States has been built.

When Welles Bosworth, of Vaucresson, France, architect of the L'Enfant Tomb in the Arlington National Cemetery heard of this project for a biography on the life of L'Enfant, he informed the writer, "It is a work that should have been done long ago." Other commendations, similar in character, could be given.

H. Paul Caemmerer.

Washington Star

Oct. 8, 1947.

Paul Green to Write Historical Drama for D.C. Sesquicentennial

Paul Green, Pulitzer prize playwright, has agreed to write a historical drama for Washington's Sesquicentennial in 1950.

Mr. Green, author of "The Lost Colony," which has been playing for 10 summers at Manteo, N. C., and "The Common Glory," which played to 80,000 people this summer at Williamsburg, Va., attended a Columbia Historical Society luncheon yesterday in the Mayflower Hotel.

"The 150th birthday of the Nation's Capital—isn't that the story?" Mr. Green asked.

The tall, bushy-haired professor from the University of North Carolina, whose public-speaking method is to think out loud on his feet, began planning the drama right away. He was rubbing his hands with his eagerness to get at it.

Wealth of Characters.

"How should we do that? We will have to work it out. Should it be on George Washington who gave this city his name? He is a difficult man for a writer to handle. Perhaps we should create a fictitious character, through whom we could tell the story of the city itself.

"I've been driving around your parks this morning with Dr. Caemmerer (Dr. H. Paul Caemmerer, president of the society). What a place Rock Creek Park would be for a wooded amphitheater.

"What a wealth of characters of history we have to choose from in telling the story of this city. We've got to bring them out of the past, put them up where everybody can hear them and learn what democracy means from them.

"At Williamsburg we have Thomas Jefferson talking out as he would if

he were here today. I heard one little boy say, 'Mother, I didn't know that Jefferson had such a hard time writing the Declaration of Independence.' That was reward enough for me.

Favors Small Amphitheater.

"To be truly great a nation must have its shrines.

"Now about your plans to put on a great pageant in a huge stadium before 20,000 or more. You must remember that you have to strike a balance between pageantry and intimacy. If it is just for the eye it can be even bigger. The eye comes through. One hundred thousand people have delighted in watching a little old football that is only 10 inches long. But if you are going to tell a burning story and move people its got to be much smaller.

"At Manteo we have 4,000 seats. But it's no good for the people in the rear ones. It's asking too much of the actors. At Williamsburg we have 2,600 seats. I have advised an amphitheater of 2,000 seats at Charleston, S. C., where I've been asked to do a historical drama.

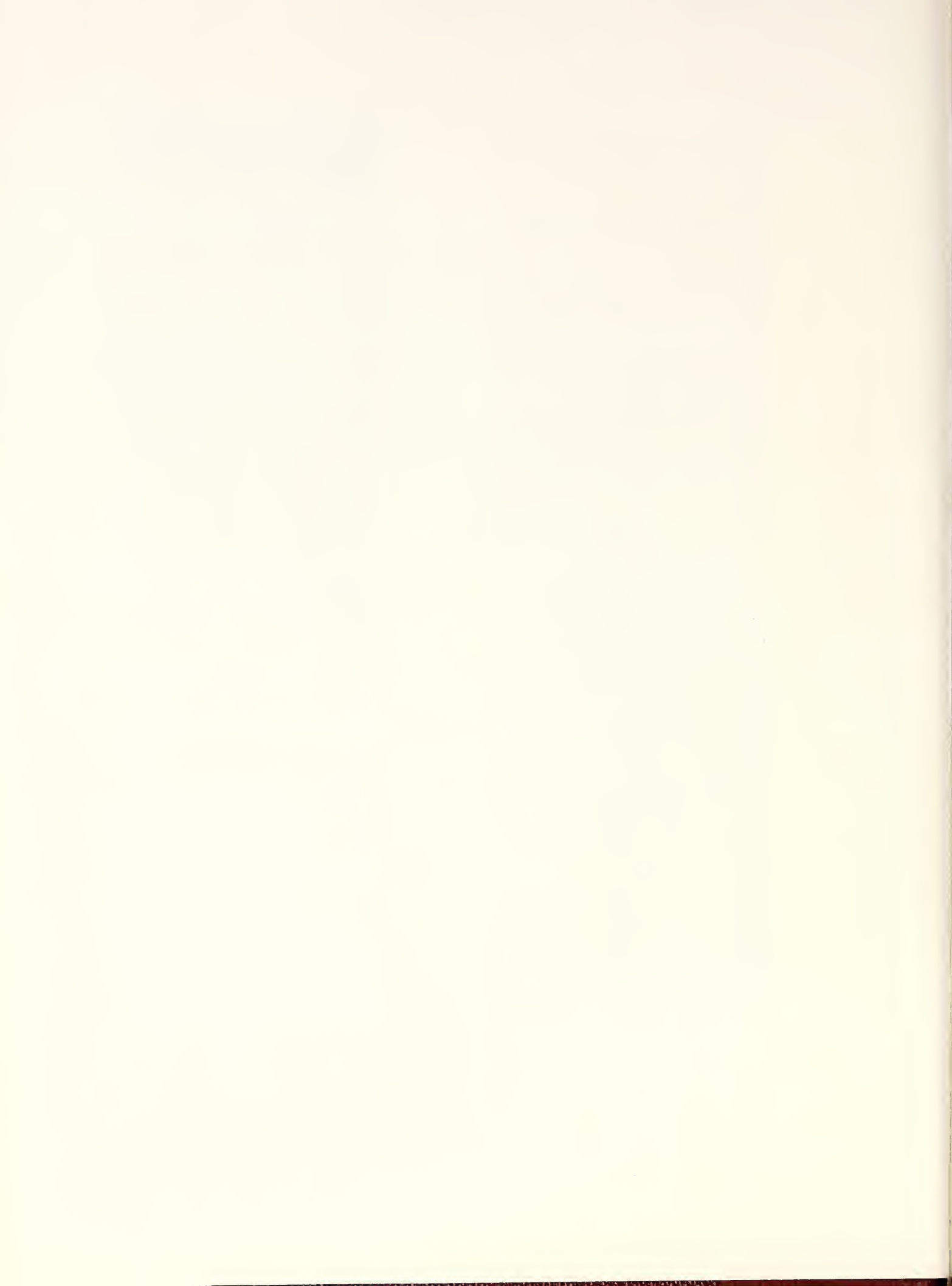
"Of course we have the inspiration of Athens. They had as many as 30,000 at their dramas. But the show was mostly for the eye, with great choruses telling the story. The masks the actors wore were amplifiers.

Estimates Cost.

"Perhaps by 1950 we will have a buttonhole microphone that will pick up just the voice—not breathing and the tread of the actor's feet. We should recheck progress in amplification before we make our plans."

Brig. Gen. Gordon R. Young, engineer Commissioner of the District, agreed Rock Creek Park offers possibilities. Maj. Gen. U. S. Grant III, chairman of the National Capital Park and Planning Commission, asked how much it would cost. He was told the amphitheater would cost more than \$200,000 and the production at least \$50,000. The latter expenditures should pay for itself, Mr. Green said.

"I think the \$50,000 figure, which is what it cost at Williamsburg, is low," he added. "We ought to get the best professional actors for the leading parts. This is going to be the Nation's show."



EPISODES AND TABLEAUX FOR PAGEANT ON HISTORIC WASHINGTON

1. Indian Settlement in this locality.
2. Georgetown - Suter's Tavern, meeting of President Washington with the Proprietors, March 30, 1791.
3. L'Enfant and George Washington; inspection of site for the Capital.
4. Davy Burnes and his Cottage.
5. Thomas Jefferson, James Madison and the District Commissioners naming the City.
6. Laying the Cornerstone of the Capitol, Sept. 18, 1793, by President Washington.
7. First Department Building; real estate investors.
8. Mrs. Abigail Adams in the White House, Nov. 1800; East Room a clothes-drying room.
9. President Adams addressing Congress, Nov. 22, 1800.
10. Pennsylvania Avenue and the Jefferson Poplar Trees.
11. Latrobe and the Capitol.
12. Dolly Madison saving the George Washington Portrait; the Invasion of 1814.
13. Celebrating the Treaty of Peace at the Octagon, February, 1815.
14. Charles Bulfinch; completing the old portion of the Capitol; Tripoli Column,- first monument on public grounds in the D.C.; Visit of Lafayette, 1824.
15. Andrew Jackson and Peggy O'Neal (smashing the First Jackson Cabinet).
16. Locating the Treasury by President Andrew Jackson, 1839 (Invention of the Telegraph, 1844)
17. Establishing the Smithsonian Institution, 1846 (Debate in Congress).
18. Retrocession of Virginia portion of D.C., 1846.
19. Cornerstone laying of the Washington Monument, July 4, 1848; (in presence of Dolly Madison, Mrs. Alexander Hamilton and G. W. Parke Custis,-three persons that knew George Washington personally.
20. Enlarging the Capitol,-Speech by Daniel Webster, Laying Cornerstone July 4, 1851. (Dedication of the first equestrian statue cast in the U.S.; Andrew Jackson, 1853).
21. Abraham Lincoln and the Second Inaugural; Washington an Armed Camp.
22. Boss Shepherd Regime and President Grant (Earliest telephone experiments)
23. McKinley and the War with Spain (Blue and Gray united).
24. Centennial Celebration, December, 1900; Plan of 1901.
25. Theodore Roosevelt and the big stick; saving the Mall.
26. President Taft and the Lincoln Memorial.
27. President Wilson and the First World War.
28. Presidents Coolidge and Hoover,-cleaning up Pennsylvania Avenue.
29. President Franklin D. Roosevelt and World War II.
30. President Truman and Peace Treaty.

THE HISTORY OF THE CITY OF BOSTON

FROM THE FIRST SETTLEMENT TO THE PRESENT TIME

By SAMUEL JOHNSON, Esq. of the Middle Temple, Barrister at Law.

IN TWO VOLUMES.

LONDON: Printed by J. DODD, in Pall-mall; and by J. JOHNSON, in St. Paul's Church-yard. 1790.

THE HISTORY OF THE CITY OF BOSTON, FROM THE FIRST SETTLEMENT TO THE PRESENT TIME. BY SAMUEL JOHNSON, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW. IN TWO VOLUMES. LONDON: PRINTED BY J. DODD, IN PALL-MALL; AND BY J. JOHNSON, IN ST. PAUL'S CHURCH-YARD. 1790.

THE CITY OF BOSTON, situated on a neck of land between the Charles and the Boston Rivers, is one of the most beautiful and fertile in the Province. It was first settled in 1630, by a company of Puritans, who came from England, and were afterwards joined by others from New England. The city grew rapidly, and by the year 1700 it had become one of the most important in the Province. It was the seat of the first printing press in New England, and the first university in the Province. It was also the seat of the first hospital in New England, and the first library in New England. The city was the seat of the first newspaper in New England, and the first bank in New England. It was the seat of the first college in New England, and the first university in New England. It was the seat of the first hospital in New England, and the first library in New England. It was the seat of the first newspaper in New England, and the first bank in New England. It was the seat of the first college in New England, and the first university in New England.

AN OUTDOOR PATRIOTIC DRAMA FOR THE
WASHINGTON SESQUICENTENNIAL

It seems to me that it is more necessary now than ever that we the American people take stock of ourselves and of the basic principles on which our American life is founded. The time has come when we should examine our past, get acquainted with our heritage. The young people of America need to have their attention caught, their imagination touched, their minds inspired with the meaning of democracy. I believe there is no question that the press, the radio, and the motion pictures are lagging behind in interpreting, that is truly interpreting, America to her citizens. Too many of our young people are being cheaply entertained and filled with easy idealism and a misconception as to the responsibilities and privileges of citizenship.

In planning the celebration of a great event in the life of our nation like the founding of her capital city, I am sure we all agree we should search out the most far-reaching and usable form of presenting to the public the real meaning of the event. Such a form I believe is to be found in a great outdoor patriotic drama. In such a drama conceived as adequate to the occasion, all elements of the theatre would be used -- dance, music, spectacle, pantomime, choreography, and narration. I have already done a few of these dramas -- the two most successful being "The Lost Colony" on Roanoke Island, North Carolina, and "The Common Glory" at Williamsburg, Virginia. The former of these plays opened ten years ago and with the exception of three years out for the war has run every summer. The

Williamsburg play opened this last summer season and seems set for a long life. Both of these dramas have played to hundreds of thousands of people, and will, I think, play to hundreds of thousands more. The Manteo drama tells of the early English attempts at colonization in the New World and the dream of a nation of free men. The Williamsburg one recounts the story of Thomas Jefferson and his leadership in establishing free government in the New World.

It would be my hope that the Washington drama could tell something of the significance and leadership devolving upon a great capital of the mighty republic which has finally flowered out of the earliest colonial beginnings. That is, I would try to put in dramatic form the meaning of this great city -- just as in architecture and art its spacious buildings, monuments and landscaping give to the visitor their own particular interpretation.

The play should recall to life and to action the important characters, dreams and deeds which went into the making of the city. Naturally such a drama would have to be written in human story terms so that the public could enjoy the interest and the suspense of the outcome.

The size of the outdoor theatre should be in keeping with the story needs. At Williamsburg and Manteo we have found that an amphitheatre seating from 2,500 to 4,000 is about the right size. A balance has to be struck between intimacy and pageantry. It is true that the Greeks in their amphitheatres accommodated twenty to thirty thousand, but then their dramas were huge choreographic spectacles and dealt with well-known stories, and the religious ritual

elements were so strong that the audience could easily enter into the spirit of the occasion much as a vast religious throng in a cathedral can today.

Our problem is different from the Greeks. We will be producing a drama pretty much from scratch. The audience will have to be led intimately along in its unfolding. So I should say the theatre should have about three thousand seats.

As to the cost. Our theatre at Williamsburg cost some \$250,000 to build, the production around \$50,000. I doubt that the Washington project could be done for less and possibly would cost more if the finest possible job were done. But if the play ran in successive summer seasons -- and I see no reason why it shouldn't continue once it is launched in the sesquicentennial year -- then in time it should pay for itself and be able to retire yearly some of the cost of the theatre until ultimately the whole would be repaid. This is a rather optimistic hope, but from my experience at Manteo and Williamsburg I think it is not an unreasonable one.

I sincerely hope the committee will see fit to approve an outdoor historical drama for the sesquicentennial.

-- Paul Green

THE CORCORAN GALLERY OF ART

WASHINGTON 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 29, 1947

H. P. Caemmerer, Esq.
Secretary
The Commission of Fine Arts
Interior Department Building
Washington, D. C.

My Dear Mr. Caemmerer:

My Board at its meeting on the 24th of October took the following action with respect to your request in behalf of the National Capitol Sesquicentennial Commission:

"The Director then initiated a discussion of the proposed Plan of Washington Exhibition for the year 1950, which had been referred to the Board by the Committee on Works of Art. The Board approved the holding of this exhibition, provided the same is part of the plan approved by the Sesquicentennial Commission, and further subject to the Gallery not being involved in any out-of-pocket expenses connected with the adequate preparation of the Gallery for this purpose, the cost of returning the building to a satisfactory condition after the conclusion of the exhibition, and further relieved of all expense of every kind, direct and indirect, connected therewith.

The Director stated that the total of foreseeable expenses amounted to \$52,081.00. He also pointed out that it was essential for all the necessary alterations to be accomplished between May and September of 1949."

At this same meeting the Board was informed by me that according to the estimate furnished me by a consulting engineer-architect, revised and reduced substantially by our comptroller, the total anticipated out-of-pocket expenses of the Gallery for the period of eight months will amount to \$52,081.00. Time does not permit me to attach hereto a detailed schedule of the itemized expenses. However, I feel I should acquaint you with some items of possible expenses which this schedule does not provide for, and which would have to be allocated to some other agency than the Corcoran, viz: printing (invitations, catalogue, labels) mimeographing, postage, addressing, expressage costs, installation facilities other than those specifically enumerated, telephone, telegraph, secretarial, clerical, publicity,

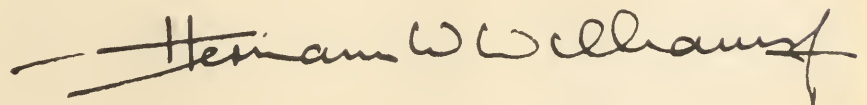
book-keeping, administrative services, signs, preparation of catalogue for printer, crating.

I also pointed out that the advance preparation for the exhibition must be accomplished between May 15 and September 15, 1949. Therefore, funds for this purpose should be available no later than February 1949, so that contracts can be let, draftsmen make working drawings, and the necessary building permit, if required, be secured, so that actual work can start on May 15, 1949.

I will forward the detailed schedule in the near future.

Assuring you of my great personal pleasure in the Board's action, I am

Most cordially yours,

A handwritten signature in dark ink, reading "Herman W. Willhaus". The signature is written in a cursive style with a long horizontal line extending to the left and a vertical line extending downwards at the end.

HWW/aw

Director.

COPY

The Commission of Fine Arts

Washington

November 14, 1947.

Dear Sirs:

The Commission of Fine Arts have requested me to bring to your attention, for consideration in connection with plans for the commemoration of the One Hundred Fiftieth Anniversary of the Establishment of the seat of the Federal Government in the District of Columbia, the enclosed copy of a letter which was sent by the Commission on June 27, 1947, to the Washington National Monument Society, a recommendation to redesign the lower interior part of the Washington Monument, so as to remove its shabby condition. In the opinion of the Commission, the entrance resembles that of a Subway Station, and is unworthy of this great Memorial to "the Father of our Country."

If this matter were authorized in the near future, there would be ample time to have the improvements made by the year 1950.

Sincerely yours,

H. P. Caemmerer,
Secretary

The Sesquicentennial Commission,
Washington, D. C.

EXHIBIT G

Washington

October 14, 1937

Dear Sir:

The Commission of Fine Arts has requested me to bring to your attention, for consideration in connection with plans for the commemoration of the one hundredth anniversary of the establishment of the seat of the Federal Government in the District of Columbia, the enclosed copy of a letter which was sent by the Commission on June 27, 1937, to the Washington National Monument Society, a recommendation to redesign the lower interior part of the Washington Monument, so as to remove its shabby condition. In the opinion of the Commission, the entrance resembles that of a subway station, and is unworthy of this great Memorial to "the Father of our Country." If this matter were authorized in the near future, there would be ample time to have the improvements made by the

Year 1950

Sincerely yours,

A. T. C. (Secretary)
Secretary

The Washington National Monument Society

Washington, D. C.

THOMAS D. THOMAS

COPY

The Commission of Fine Arts

Washington

June 27, 1947.

Major General U. S. Grant III
Washington National Monument Society
Washington 25, D. C.

Dear General Grant:

On May 9, 1947 you kindly accompanied the members of the Commission of Fine Arts to the Washington Monument where they took up the question of the design of airplane beacon lights proposed to be installed at the top of the Monument.

Immediately following that trip of inspection Mr. Lee Lawrie brought to the attention of the other members of the Commission the suggestion that, the entrance space within the Monument be redesigned in order to bring to it the quality of dignity and of honour which the name of Washington inspires.

At the next subsequent meeting of the Commission of Fine Arts on June 19th this matter was discussed again and I was directed to bring to your attention and, through you, to the attention of the Washington National Monument Society, a recommendation for the redesign of the lower interior part of the Washington Monument.

The Commission of Fine Arts believe that the situation which now obtains at the entrance, to what is generally conceded to be the greatest Monument ever erected to honor a statesman and a soldier, is thoroughly incompatible with the memorial idea. Consider what one sees upon entering the Washington Monument. Here the visitor is confronted with a scene indicative of a New York subway station: a wire cage and an elevator cab of the vintage of half a

Washington

June 27, 1947

Major General G. C. Brown
Washington National Monument Society
Washington 25, D. C.

Dear General Grant:

On May 9, 1947 you kindly accompanied the members of the Commission of Fine Arts to the Washington Monument where they took up the question of the design of a second light proposed to be installed at the top of the Monument.

Immediately following your trip of inspection Mr. Lee Larrie brought to the attention of the other members of the Commission the suggestion that the entrance space within the Monument be redesigned in order to bring to it the quality of dignity and of honor which the use of Washington requires.

At the next subsequent meeting of the Commission of Fine Arts on June 19th this matter was discussed again and I was directed to bring to your attention and, through you, to the attention of the Washington National Monument Society, a recommendation for the revision of the lower interior part of the Washington Monument.

The Commission of Fine Arts believes that the situation which now obtains at the entrance, to what is generally conceded to be the greatest Monument ever erected to honor a statesman and a soldier, is thoroughly incompatible with the memorial idea. Consider what one sees upon entering the Washington Monument. Here one visitor is confronted with a scene indicative of a New York subway station: a wire cage and an elevator cab at the vitrage of half a

century ago, together with other features thoroughly incongruous to the eye of one on a pilgrimage to the Monument erected to the Father of his Country.

Here, it seems, is an opportunity for the Congress to authorize the redesign preparatory to reconstruction of the entrance hall of the Washington Monument in time for the celebration of the sesquicentennial of the establishment of the Federal City. The Commission of Fine Arts hope that this suggestion will meet a favorable response from all who are familiar with the situation which now obtains.

The entrance hall of the Washington Monument should be a place of great dignity possessing the quality of a shrine. It might be visualized as a square space with stone walls, a stone vaulted ceiling, stone floor, bronze entrance doors with simple yet rich sculptural embellishment. The visitor would enter and find a bust of Washington on a pedestal against the western wall; elsewhere, on the north, south and east walls, important utterances of Washington might appropriately be carved, for example his Farewell Address to the Army. Stone steps would be built, one narrow flight on each side of the hall, one for ascending, the other to serve as an exit from the elevator lobby on the floor above the entrance hall; thus the elevator would not be in evidence when the visitor entered the portals of the Monument.

The Commission of Fine Arts commend this suggestion to you in the hope that it may soon be carried out. Be assured that we are prepared to assist in any way possible should the idea strike responsive chords in the minds of the members of the Washington Monument Society.

FOR THE COMMISSION OF FINE ARTS:

Sincerely yours,

Gilmore D. Clarke
Chairman

century ago, together with other features thoroughly in-
known to the eye of one or a pilgrimage to the monument
erected to the Father of his Country.

Here, it seems, is an opportunity for the Congress
to authorize the Federal Government to reconstruction of
the entrance hall of the Washington Monument in time for the
celebration of the bicentennial of the establishment of
the Federal City. The Commission of the hope that
this suggestion will meet a favorable response from all who
are familiar with the situation which now obtains.

The entrance hall of the Washington Monument
should be a place of great dignity possessing the quality
of a shrine. It might be visualized as a square space with
stone walls, a stone vaulted ceiling, stone floor, bronze
entrance doors with simple yet rich sculptural embellish-
ment. The visitor would enter and find a bust of Washington
on a pedestal against the western wall; elsewhere, on the
north, south and east walls, important happenings of
Washington might appropriately be carved, for example his
farewell address to the Army. Stone steps would be built,
one narrow flight on each side of the hall, one for ascend-
ing, the other to serve as an exit from the elevator lobby
on the floor above the entrance hall; thus the elevator
would not be in evidence when the visitor entered the port-
als of the monument.

The Commission of Fine Arts comment this sugges-
tion to you in the hope that it may soon be carried out.
We assured that we are prepared to assist in any way pos-
sible should the idea strike responsive chords in the minds
of the members of the Washington Monument Society.

FOR THE COMMISSION OF FINE ARTS:

Sincerely yours,

Gilmore H. Clarke
Chairman

DEPARTMENT OF COMMERCE
CIVIL AERONAUTICS ADMINISTRATION
WASHINGTON 25

September 9, 1947

Mr. Gilmore D. Clarke, Chairman
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Clarke:

In connection with your letter of August 29, 1947, I have referred this matter to our Safety Regulations Division of the Civil Aeronautics Administration. Attached hereto is a copy of their reply which is self-explanatory.

It appears that the proposed construction would prove a potential hazard for flight operations into and out of the Washington National Airport. Therefore, I concur with the recommendation of the Civil Aeronautics Administration Air Carrier Inspector, Mr. Florer.

I am sorry to have to disapprove The American Battle Monuments Commission' proposal as it is my desire to cooperate with your Commission in every way possible.

Sincerely,



B. H. GRIFFIN
Airport Administrator
Washington National Airport

EXHIBIT H

Air Carrier Inspection Office
North Concourse, Terminal Bldg.
National Airport
Washington 25, D. C.

September 8, 1947

Mr. Bennett H. Griffin,
Administrator
National Airport
Washington, D. C.

Subject: Proposed Construction of a Memorial Located on Hains Point

Reference: Letter Dated August 29, 1947 from Gilmore D. Clarke

Dear Sir:

It is the opinion of this office that an obstruction of 100 ft. in height located on Hains Point in East Potomac Park would be a hazard to commercial and private air transportation into and out of Washington National Airport.

It is believed a 100 ft. obstruction located on Hains Point would greatly interfere with aircraft taking off from runway no. 3 or landing on runway no. 21 at Washington National Airport.

Hains Point is located approximately .5 miles from the northeast and north boundary of the Washington National Airport in the Potomac River. Depending on the exact location of the memorial the glide angle of the approach on runway 21 (if constructed) would be reduced to between 30:1 and 40:1 ratio.

Under instrument conditions the missed approach procedure for Washington National Airport is "proceed out the northeast leg of the Washington radio range climb to 1500 ft." After making an approach over Washington National Airport or abandoning an approach to a runway under instrument conditions, a pilot (according to the air carriers Operations Specifications) would proceed out the northeast leg climbing to 1500 ft. In most instances this would require the pilot of the aircraft to fly over some portion of Hains Point at low altitudes in order to avoid the Washington Monument and the restricted area of Washington, D. C.

It is recommended that the proposed memorial not be erected on Hains Point because of the above reasons.

Yours very truly,

HSF:meh

Hayward S. Florer,
Air Carrier Inspector (U)

UNITED STATES

DEPARTMENT OF THE INTERIOR

NATIONAL PARK SERVICE

Washington 25, D. C.

September 23, 1947.

Mr. Gilmore D. Clarke, Chairman,
Commission of Fine Arts,
145 East 32nd Street,
New York 16, New York.

Dear Mr. Clarke:

This will acknowledge the receipt of your letter of August 29 referring to the National Park Service a proposal of the Marine Corps League to erect a memorial in East Potomac Park at a site referred to as Hains Point. We are in sympathy with the objectives of the League, but we are obliged in this instance to register our objection to utilize the site suggested.

Our opinion is based on engineering difficulties that would be encountered, on an adverse use of the land, the impossibility of adequately developing the restricted site, and, if it is not a transgression of the prerogatives of the Fine Arts Commission, of the fitness of a memorial 100 feet in height at the tip of East Potomac Park. The height and character of the memorial (100 feet to the top of the flagstaff) suggests that an attempt has been made on the part of the designers to simulate a mountain top. The Hains Point location is very low, entirely flat, and is periodically flooded. It has been covered by flood waters 27 times in the past 15 years, and continues to settle at a rate that indicates it will sink below sea level by 1985 unless corrective measures are taken in the meantime. It will, therefore, seem more appropriate if this particular memorial were to be placed upon a higher elevation, thereby conveying to the observer the feeling of great height which was the actual condition under which the action depicted by the memorial took place.

The following data are cited in support of our concern that the practical aspects of the site suggested have not been fully explored. The National Park Service maintains a continuous and fairly complete engineering record of the settlement of East Potomac Park. The Hains Point portion of the park has settled more than two feet between 1892 and 1918, and an additional two feet between 1918 and 1945. Thus, it can be determined that East Potomac Park has settled approximately one inch per year for the past 50 years; with the greatest settlement in the vicinity of the Hains Point Tea House. It is, therefore, alarming to contemplate the difficulties which would result from an additional

NATIONAL PARK SERVICE

Washington 25, D. C.

September 25, 1941

Mr. Clarence E. Clarke, Chairman,
Commission of Fine Arts,
115 East 32nd Street,
New York 16, New York.

Dear Mr. Clarke:

This will acknowledge the receipt of your letter of August 29 referring to the National Park Service a proposal of the Marine Corps League to erect a memorial in East Potomac Park at a site referred to as Hains Point. We are in sympathy with the objectives of the League, but we are obliged in this instance to register our objection to utilize the site suggested.

Our opinion is based on engineering difficulties that would be encountered, on an adverse use of the land, the impossibility of adequately developing the restricted site, and, if it is not a transgression of the prerogatives of the Fine Arts Commission, of the fitness of a memorial 100 feet in height at the tip of East Potomac Park. The height and character of the memorial (100 feet to the top of the flagstaff) suggests that an attempt has been made on the part of the designers to simulate a mountain top. The Hains Point location is very low, entirely flat, and is periodically flooded. It has been covered by flood waters 27 times in the past 15 years, and continues to settle at a rate that indicates it will sink below sea level by 1985 unless corrective measures are taken in the meantime. It will, therefore, seem more appropriate if this particular memorial were to be placed upon a higher elevation, thereby conveying to the observer the feeling of great height which was the actual condition under which the action depicted by the memorial took place.

The following data are cited in support of our concern that the practical aspects of the site suggested have not been fully explored. The National Park Service maintains a continuous and fairly complete engineering record of the settlement of East Potomac Park. The Hains Point portion of the park has settled more than two feet between 1915 and 1918, and an additional two feet between 1918 and 1945. Thus, it can be determined that East Potomac Park has settled approximately one inch per year for the past 50 years; with the greatest settlement in the vicinity of the Hains Point area. It is, therefore, alarming to contemplate the difficulties which would result from an additional

burden that would be added to an area that is sinking so rapidly of its own weight. It might be possible to stabilize the structure proper, by extending the foundations to bed rock, but there still would be the problem of periodically correcting the settlement of the unsupported elements of the development not stabilized by adequate footings. Comparable situations may be observed by an examination of the present unsatisfactory conditions caused by settlements adjacent to the Thomas Jefferson Memorial and the former conditions in the vicinity of the Lincoln Memorial.

We are not prepared at this time to reply fully to the inquiry as to the approximate cost of the foundations. This could be determined only by test borings and more detailed design data, both of which are lacking at this time. The cost of the foundations for the Thomas Jefferson Memorial, consisting of concrete cast-in-place piles and reinforced concrete caissons was \$322,340. The cost of the foundations of the Lincoln Memorial was \$220,359. Borings at the Washington Monument, of which 11 extended to "soft rock" or "mica rock", indicated an average elevation of minus 62.07'. "Solid rock" was encountered at the Washington Monument at the average elevation of minus 76.76'.

The inclined plane of bed rock in the Potomac River-Washington Channel area has been fairly well established by test borings at the Lincoln and Jefferson Memorials, the Washington Monument, and the Washington National Airport. It has been estimated that bed rock may lay as much as 200 feet below sea level at the Hains Point area.

East Potomac Park is taxed beyond its capacity as now developed and with an added attraction of a colossal memorial at Hains Point, it would be difficult, if not impossible, to develop adequately sufficient traffic and parking areas to accommodate the public.

Having given careful consideration to the above factors, and with the realization that this area is already overburdened beyond its present capacity, we are obliged to oppose the location of the proposed Marine Memorial suggested to be built at Hains Point.

Sincerely yours,

Jackson E. Price,
Acting Associate Director.

burden that would be added to an area that is sinking so rapidly of its own weight. It might be possible to stabilize the structure proper, by extending the foundations to bed rock, but there still would be the problem of periodically correcting the settlement of the unsupported elements of the development not stabilized by adequate footings. Comparable situations may be observed by an examination of the present unsatisfactory conditions caused by settlements adjacent to the Thomas Jefferson Memorial and the former conditions in the vicinity of the Lincoln Memorial.

We are not prepared at this time to reply fully to the inquiry as to the approximate cost of the foundations. This could be determined only by test borings and more detailed design data, both of which are lacking at this time. The cost of the foundations for the Thomas Jefferson Memorial, consisting of concrete cast-in-place piles and reinforced concrete caissons was \$332,340. The cost of the foundations of the Lincoln Memorial was \$220,359. Borings at the Washington Monument, of which 11 extended to "soft rock" or "mud rock", indicated an average elevation of minus 62.07'. "Solid rock" was encountered at the Washington Monument at the average elevation of minus 76.76'.

The inclined plane of bed rock in the Potomac River-Washington Channel area has been fairly well established by test borings at the Lincoln and Jefferson Memorials, the Washington Monument, and the Washington National Airport. It has been estimated that bed rock may lay as much as 200 feet below sea level at the Hains Point area.

East Potomac Park is taxed beyond its capacity as now developed and with an added attraction of a colossal memorial at Hains Point, it would be difficult, if not impossible, to develop adequately sufficient traffic and parking areas to accommodate the public.

Having given careful consideration to the above factors, and with the realization that this area is already overcrowded beyond its present capacity, we are obliged to oppose the location of the proposed Marine Memorial suggested to be built at Hains Point.

Sincerely yours,
Jackson L. Price,
Acting Associate Director.

National Capital Park and Planning Commission
Interior Building
Washington

October 9, 1947.

Mr. Gilmore D. Clarke, Chairman,
Commission of Fine Arts,
Interior Department Building,
Washington, 25, D. C.

Subject: Marine Corps National Memorial

Dear Mr. Clarke:

In your letter of August 29, you stated that the American Battle Monuments Commission had referred to the Commission of Fine Arts a proposed design for a Marine Corps National Memorial and that your Commission desired an expression of opinion from this Commission on the question of the suitability of this Memorial if placed at Hains Point in East Potomac Park and specifically whether or not the Commission would approve of placing it there and, if not, indication of some other possible locations.

This matter was considered by the Commission at its meeting on September 19, at which time it invited to be present Mr., Paul Jaquet, architect for the proposed Memorial structure and surrounding site development. All phases of the proposal of interest to the Commission were discussed.

The Commission voted to disapprove the location of the Marine Corps National Memorial at the south end of Hains Point. It is of the opinion that such a Memorial of the size and formal treatment proposed would be in violation of the informal treatment heretofore proposed and approved for East Potomac Park since the 1901 Commission. Moreover, it would deprive the public of a valuable recreation area of considerable extent heretofore dedicated by the Act of March 3, 1897 "for the recreation and pleasure of the people" and of one of the few places where the public can find relief in extremely hot weather. Other objections to this location are: (1) the dominance this memorial would assume as seen from the Mt. Vernon Memorial Highway, the Airport, and other points of view of the Central Area with its other monuments; (2) the parking problem is not solved; and (3) the added risk to aviation.

The Commission has directed the staff to make a study of other possible sites. Due to the height and scale of the Memorial, suitable sites that would conform with other plans are difficult to find. However, our studies will proceed as rapidly as possible.

Sincerely yours,

U. S. Grant, 3rd
Major General, U. S. A. Ret.
Chairman

EXHIBIT H 2

• 7401 • 9 red dots

Washington, D. C.
Interior Department Building,
Commission of Fine Arts,
Mr. Elbert D. Clarke, Chairman.

Subjekt: Lateinische Sprache

1951.10.11

and, if not, indication of some other possible locations. and specifically whether or not the Commission would approve of placing it suitability of this Memorial if placed at Hains Point in East Potomac Park. stated an expression of opinion from this Commission on the question of the design for a Marine Corps National Memorial and that your Commission de- wants Commission had referred to the Commission of Fine Arts a proposed In your letter of August 29, you stated that the American Battle Mon-

This matter was considered by the Commission at its meeting on September 19, at which time it was decided to be present at the proposed Memorial structure and surrounding site development. All phases of the proposal of interest to the Commission were discussed.

Electronics

Major General, U.S. Army
Department of the Army

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

October 30, 1947,

Dear Colonel Halford:

The Commission of Fine Arts, at their meeting on October 29 and 30, 1947, gave careful consideration to the models presented by Messrs. Jaquet and DeWeldon, acting in behalf of the Marine Corps League, for a proposed memorial to the Marine Corps dead of all wars.

While the Commission are desirous of rendering every assistance possible in bringing to realization a memorial to those members of the Marine Corps who gave their lives to their country, they are ever aware of the responsibility placed upon them by the Congress to the end that this memorial shall be appropriate for the purpose and aesthetically distinguished as an important embellishment of the National Capital.

The site you originally suggested on Hains Point is not favored by the following agencies of the Federal Government: The Civil Aeronautics Administration, the National Capital Park and Planning Commission, and the National Park Service. Copies of letters from representatives of these agencies are enclosed.

In further consideration of the problem related to site we are prepared to state that we know of none in the District of Columbia which would be appropriate for a memorial of the magnitude which you propose. We are obliged to take into consideration the relation of this proposed monument to other existing monuments and to buildings and other features

THE COMMISSION OF FINE ARTS

WASHINGTON

October 30, 1947

Dear Colonel Harbord:

The Commission of Fine Arts, at their meeting on October 29 and 30, 1947, gave careful consideration to the models presented by Messrs. Jaquet and DeWeldon, acting in behalf of the Marine Corps League, for a proposed memorial to the Marine Corps dead of all wars.

While the Commission are desirous of rendering every assistance possible in bringing to realization a memorial to those members of the Marine Corps who gave their lives to their country, they are ever aware of the responsibility placed upon them by the Congress to the end that this memorial shall be appropriate for the purpose and aesthetically distinguished as an important embellishment of the National Capital.

The site you originally suggested on Maine Point is not favored by the following agencies of the Federal Government: The Civil Aeronautics Administration, the National Capital Park and Planning Commission, and the National Park Service. Copies of letters from representatives of these agencies are enclosed.

In further consideration of the problem related to site we are prepared to state that we know of none in the District of Columbia which would be appropriate for a memorial of the magnitude which you propose. We are obliged to take into consideration the relation of this proposed monument to other existing monuments and to buildings and other features

of the City, and we are confident that the colossal size of your proposed memorial is out of scale with all monuments and memorials heretofore erected in Washington.

We respectfully suggest, as we have done previously in a letter to you dated January 21, 1947, that you secure the most competent artistic talent in this country, preferably by means of a limited competition, among artists of established reputation, to the end that the memorial to the heroic dead of the Marine Corps of all wars may be worthy of their sacrifice. We believe that a smaller monument would be equally dramatic and more eminently appropriate aesthetically than the one we viewed yesterday. Size alone will not cause a memorial to be great; the monument known as the "Victory of Samothrace" of the Greeks was small, yet it still remains one of the greatest memorials ever erected to the heroes of a war.

We respectfully suggest that you consider an entirely new approach to the problem following the selection of a site in advance in order that the artists, whom you may invite to participate in a competition, may be guided by the advantages a given site offers as well as by the restrictions which that site imposes.

Be assured that we wish to assist you in every possible way to the end that the memorial to the Marine Corps dead may be one of the greatest memorials of the world:

Sincerely yours,

FOR THE COMMISSION OF FINE ARTS,

Col. Frank Halford, USMC, Ret'd.,
National Liaison Officer
Marine Corps League,
4801 Connecticut Avenue, N.W.,
Washington, D. C.

(Signed) Gilmore D. Clarke,
Chairman.

of the City, and we are confident that the colossal size of your
 proposed memorial is out of scale with all monuments and memorials
 heretofore erected in Washington.

We respectfully suggest, as we have done previously in a letter
 to you dated January 21, 1944, that you secure the most competent
 artistic talent in this country, preferably by means of a limited
 competition, among artists of established reputation, to the end that
 the memorial to the heroic dead of the Marine Corps of all wars may
 be worthy of their sacrifice. We believe that a smaller monument
 would be equally dramatic and more eminently appropriate aesthetically
 than the one we viewed yesterday. Size alone will not cause a memorial
 to be great; the monument known as the "Victory of Samothrace" of the
 Greeks was small, yet it still remains one of the greatest memorials
 ever erected to the heroes of a war.

We respectfully suggest that you consider an entirely new approach
 to the problem following the selection of a site in advance in order that
 the artists, whom you may invite to participate in a competition, may be
 guided by the advantages a given site offers as well as by the restrictions
 which that site imposes.

Be assured that we wish to assist you in every possible way to the
 end that the memorial to the Marine Corps dead may be one of the greatest
 memorials of the world:

Sincerely yours,

FOR THE COMMISSION OF FINE ARTS,

Col. Frank Hallford, USMC, Ret'd.,
 National Liaison Officer
 Marine Corps Reserve,
 4401 Connecticut Avenue, N.W.,
 Washington, D. C.
 (Signed) William D. Clarke,
 Chairman.

Copy
The Commission of Fine Arts
Washington

November 4, 1947.

Dear Dr. Kimball:

It has been found that the record of The Commission of Fine Arts, pertaining to the Thomas Jefferson Memorial, is incomplete, in that mention is not made of the fact that the Jury appointed by the Jefferson Memorial Commission, consisting of Messrs. Marceau, Fraser and Warneke, selected, as we understand it, Mr. Lawrie's model as the winning design and that the Commission of Fine Arts unanimously concurred in this decision of the Jury.

There would seem to be still another omission, which I think might well be incorporated in the Minutes of the Commission of Fine Arts, namely, that the Thomas Jefferson Memorial Commission arranged to have sculptors Lawrie, Weinman and Evans compete again and submit new or revised models of their work. In this second phase of the competition the opinion of the Jury was not requested, so far as we know. It is believed the Thomas Jefferson Memorial Commission itself selected the design submitted by Rudolph Evans.

Since such action is rather irregular, and since there should be no misunderstanding in future years regarding the selection of the model for the statue, I would appreciate it if you would advise me as to the correctness of the above statements, adding thereto such information as you may wish concerning the statue.

(Exhibit I)

Dr. Fiske Kimball, Director,
Philadelphia Museum of Art,
Philadelphia, Pennsylvania.

Sincerely yours,
H. P. Caemmerer,
Secretary.

copy
The Commission of Fine Arts
Washington

November 4, 1947

Dear Dr. Kimball:

It has been found that the record of The Commission of Fine Arts, pertaining to the Thomas Jefferson Memorial, is incomplete, in that mention is not made of the fact that the jury appointed by the Jefferson Memorial Commission, consisting of Messrs. Marceau, Fraser and Wernicke, selected, as we understand it, Mr. Lawrie's model as the winning design and that the Commission of Fine Arts unanimously concurred in this decision of the jury.

There would seem to be still another omission, which I think might well be incorporated in the Minutes of the Commission of Fine Arts, namely, that the Thomas Jefferson Memorial Commission arranged to have sculptors Lawrie, Weinman and Evans compete again and submit new or revised models of their work. In this second phase of the competition the opinion of the jury was not repeated, so far as we know. It is believed the Thomas Jefferson Memorial Commission itself selected the design submitted by Randolph Evans.

Since such action is rather irregular, and since there should be no misunderstanding in future years regarding the selection of the model for the statue, I would appreciate it if you would advise me as to the correctness of the above statements, adding thereto such information as you may wish concerning the statue.

Sincerely yours,

(Typed)

W. F. O'Connor,
Secretary.

Dr. Frank Kimball, Director,
Philadelphia Museum of Art,
Philadelphia, Pennsylvania.

The Commission of Fine Arts

Washington

October 31, 1947.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on October 30, 1947, considered a preliminary design submitted by Mr. Louis Justement, architect, for the new Court building to be built along Constitution Avenue at Third Street, N. W.

The Commission felt the architect is proceeding in the right direction, and approved the design as a preliminary drawing.

It is understood that the building will harmonize with the Public Library building nearby, both in appearance and height.

The Commission of Fine Arts will hold their next meeting in Washington on November 25th, at which time the Commission would be pleased to consider further drawings for the building if ready by that time.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. W. E. Reynolds, Commissioner,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

Washington

October 31, 1947

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on October 30, 1947, considered a preliminary design submitted by Mr. Louis Iustement, architect, for the new Court building to be built along Constitution Avenue at Third Street, N. W. The Commission felt the architect is proceeding in the right direction, and approved the design as a preliminary drawing.

It is understood that the building will harmonize with the Public Library building nearby, both in appearance and height.

The Commission of Fine Arts will hold their next meeting in Washington on November 25th, at which time the Commission would be pleased to consider further drawings for the building if ready by that time.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman

Hon. W. D. Reynolds, Commissioner,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

COPY

The Commission of Fine Arts

Washington

October 30, 1947.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting today, approved the design submitted by your office for an X Radiation Laboratory Annex, to be built at the Bureau of Standards.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Hon. W. E. Reynolds, Commissioner,

Public Buildings Administration,

Federal Works Agency,

Washington, D. C.

EXHIBIT K

The Commission of Fine Arts

Washington

October 22, 1914.

Dear Mr. Reginald:

The Commission of Fine Arts, at their meeting today, approved the design submitted by your office for an X-ray laboratory annex, to be built at the Bureau of Standards, for the Commission of Fine Arts:

Sincerely yours,

William B. Clark,

Chairman.

Hon. W. W. Borah, Commissioner,

National Building Administration,

United States Agency,

Washington, D. C.

EXHIBIT A

PUBLIC BUILDINGS ADMINISTRATION
FEDERAL WORKS AGENCY • WASHINGTON • DC

OCT 29 1947

Office of
The Commissioner

Refer to

**SA - Interior Department
Murals**

Honorable Gilmore Clarke
Chairman
Commission of Fine Arts
Washington, D. C.

Dear Mr. Clarke:

On February 24, 1941, we submitted to the Commission photographs of the cartoons of four murals to be executed and installed by Millard Sheets in the first floor corridor at the foot of the main staircase in the Interior Building. Your letter of April 1, 1941 offered certain criticisms of these cartoons which were sent to the artist with instructions to incorporate them in his murals.

During the war, Mr. Sheets suspended work on these murals and when he recently resumed work he abandoned his original cartoons and submitted photographs of new cartoons for these murals. Copies of these photographs and a copy of the artist's letter of September 2, 1947 are attached.

These photographs have been reviewed by our office and with the exception of the "Religion" panel, where we believe the pastor's left arm should be moved to the left and raised to avoid interference with the window beyond, are considered to be satisfactory. They have also been shown to the Committee of Negro Citizens, suggested by former Secretary of the Interior Ickes. A copy of that Committee's comments, dated October 1, is also attached.

We will appreciate the Commission of Fine Arts reviewing the photographs of these cartoons and giving us their criticisms and/or approval of them.

After we receive the Commission's comments, we propose to submit the photographs and pertinent comments to Secretary of the Interior Krug for his approval before issuing the necessary instructions to the artist.

Yours very truly,

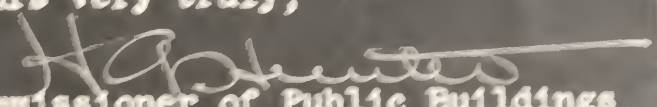

Acting Commissioner of Public Buildings

Exhibit L



The Commission of Fine Arts
Washington

October 31, 1947.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on October 30, 1947, approved the cartoons by Millard Sheets, for a series of four mural paintings to be placed on walls near the central stairway of the first floor in the Interior Department Building. They had the particular attention of Mr. Maurice Sterne, painter member of the Commission.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. W. E. Reynolds, Commissioner,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

EXHIBIT L-1

The Commission of Fine Arts

Washington

October 31, 1947

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on October 30, 1947, approved the cartoons by Millard Sheets, for a series of four mural paintings to be placed on walls near the central stairway of the first floor in the Interior Department Building. They had the particular attention of Mr. Maurice Sterne, painter member of the Commission.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. W. E. Reynolds, Commissioner,

Public Buildings Administration,

Federal Works Agency,

Washington, D. C.

EXHIBIT I-1

COPY

October 17, 1947.

Dear Mr. Hubbell:

With reference to your request of today, I am pleased to inform you that the name of your firm will be submitted to the Commission of Fine Arts at their next meeting on October 29th and 30th, for the purpose of adding it to a second panel of architects, which would be submitted to The American Battle Monuments Commission.

Sincerely yours,

H. P. Caemmerer,

Secretary

Mr. Benjamin S. Hubbell, Jr.,
The Hubbell & Benes Co., Architects,
4500 Euclid Avenue,
Cleveland, Ohio

Exhibit M

October 17, 1947

Dear Mr. Roosevelt:

With reference to your request of today, I am pleased to inform you that the name of your firm will be submitted to the Commission of Fine Arts at their next meeting on October 29th and 30th, for the purpose of adding it to a second panel of architects, which would be submitted to the American Battle

Monuments Commission.

Sincerely yours,

H. E. Sawyer,

Secretary

Mr. William A. Russell, Jr.,
The Russell & Russell Co., Architects,
4600 Euclid Avenue,
Cleveland, Ohio

Exhibit M

CONFIDENTIAL
The Commission of Fine Arts
Washington

October 31, 1947

Dear Mr. Chief Justice:

In accordance with your request, the Commission of Fine Arts, during their meeting on October 30, 1947, were pleased to inspect the bust of former Chief Justice, the Honorable Charles E. Hughes, by Bryant Baker, Sculptor, in the United States Supreme Court Building.

The Commission consider the bust a good likeness of the former Chief Justice. The Commission are of the opinion that it would be inappropriate to place this bust or any other bust against a column in the main corridor and recommend that it be placed between two columns of the corridor against the wall in a space where there is no bench. In order that the bust may be properly seen at this location the pedestal should be of a sufficient height so that the head will be clear of a molding or a joint in the marble of the wall. For the pedestal the Commission suggest using the same kind of marble as that of the columns in the main Court Room, or of a marble of similar character in the event that the Sienna marble is unavailable.

The Commission enjoyed their conference with you on matters relating to works of art for the United States Supreme Court building; they shall be pleased to be of service to you in these matters at any time.

For the Commission of Fine Arts:

Very respectfully yours,

The Chief Justice of
The United States,
Washington, D. C.

Gilmore D. Clarke,
Chairman

EXHIBIT N

October 31, 1947

Hon. Mr. Chief Justice:

In accordance with your request, the Commission of Fine Arts, during their meeting on October 30, 1947, were pleased to inspect the bust of former Chief Justice, the Honorable Charles E. Hughes, by Bryant Baker, Sculptor, in the United States Supreme Court Building.

The Commission consider the bust a good likeness of the former Chief Justice. The Commission are of the opinion that it would be inappropriate to place this bust or any other bust against a column in the main corridor and recommend that it be placed between two columns of the corridor against the wall in a space where there is no bench. In order that the bust may be properly seen at this location the pedestal should be of a sufficient height so that the head will be clear of a molding or a joint in the marble of the wall. For the pedestal the Commission suggest using the same kind of marble as that of the column in the main Court Room, or of a marble of similar character in the event that the Siena marble is unavailable.

The Commission enjoyed their conference with you on matters relating to works of art for the United States Supreme Court building; they shall be pleased to be of service to you in these matters at any time.

For the Commission of Fine Arts:

Very respectfully yours,

William D. Clarke,
Chairman

The Chief Justice of
The United States,
Washington, D. C.

The Commission of Fine Arts

Washington

November 7, 1947.

The Chief Justice of the
United States,
Washington, D. C.

My dear Mr. Chief Justice:

When the Commission of Fine Arts met in your office on October 30th you will recall that I referred to a Joint Resolution of the 76th Congress which relates particularly to the United States Supreme Court. Joint Resolution (Public Resolution - No. 78 - 76th Congress - Chapter 294 - 3rd Session), "authorizing the removal of the statue of John Marshall from its present site on the Capitol Grounds to a new site in proximity to the Supreme Court Building," was approved June 8, 1940, but no further action has been taken with regard to it.

The Commission of Fine Arts failed to find a suitable site for the John Marshall statue either "on the grounds of the Supreme Court Building or on the Capitol Grounds" and suggested therefore a location at the east end of the main entrance hall of the Supreme Court between the two center columns. A full sized cardboard silhouette model of the John Marshall statue was inspected by Justices Stone, Roberts and Frankfurter and by the Commission of Fine Arts early in 1940. The Commission at that time were of the opinion that the statue was in good scale in the entrance hall of the Supreme Court and that the hall would be greatly enhanced by this fine portrait statue of Chief Justice Marshall by the sculptor W. W. Storey. It seemed to the Commission that this location indoors is eminently more fitting than any situation they found out-of-doors.

There is enclosed a copy of the Resolution I have referred to as well as a copy of an Act "authorizing the selection of a site in the District of Columbia and the erection thereon of a statue of George Washington." The Commission of Fine Arts suggested the site now occupied by the John Marshall statue on the west terrace of the Capitol for this excellent portrait statue of the First President by sculptor J. O. A. Ward.

Sincerely yours,

Gilmore D. Clarke
Chairman

(EXHIBIT O)

Washington

November 7, 1947

The Chief Justice of the
United States,
Washington, D. C.

My dear Mr. Chief Justice:

When the Commission of Fine Arts met in your office on October 30th you will recall that I referred to a Joint Resolution of the 75th Congress which relates particularly to the United States Supreme Court. Joint Resolution (Public Resolution - No. 78 - 75th Congress - Chapter 254 - 2nd Session), "authorizing the removal of the statue of John Marshall from its present site on the Capitol grounds to a new site in proximity to the Supreme Court Building," was approved June 8, 1940, but no further action has been taken with regard to it.

The Commission of Fine Arts failed to find a suitable site for the John Marshall statue either "on the grounds of the Supreme Court Building or on the Capitol grounds" and suggested therefore a location at the east end of the main entrance hall of the Supreme Court between the two center columns. A full sized carved silhouette model of the John Marshall statue was inspected by Justices Stone, Roberts and Frankfurter and by the Commission of Fine Arts early in 1940. The Commission at that time were of the opinion that the statue was in good scale in the entrance hall of the Supreme Court and that the hall would be greatly enhanced by this fine portrait statue of Chief Justice Marshall by the sculptor W. W. Berry. It seemed to the Commission that this location indoors is eminently more fitting than any situation they found out-of-doors.

There is enclosed a copy of the Resolution I have referred to as well as a copy of an act authorizing the selection of a site in the District of Columbia and the erection thereon of a statue of George Washington. The Commission of Fine Arts suggested the site now occupied by the John Marshall statue on the west terrace of the Capitol for this excellent portrait statue of the first President by sculptor J. O. A. Ward.

Sincerely yours,

William B. Harris
Chairman

(EXHIBIT 7)

Copy

The Commission of Fine Arts

Washington

October 29, 1947.

Dear Mr. Wall:

The Commission of Fine Arts wish to thank you, and through you The Mount Vernon Ladies' Association of the Union, for the copies of the illustrated handbook on historic Mount Vernon recently received. It is a book that reveals in a remarkably interesting way the charm and grandeur of the home of the illustrious Washington, and one that will be much appreciated by the public.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Charles C. Wall,
Superintendent of Mount Vernon,
Mount Vernon, Virginia.

EXHIBIT 999

Washington

October 29, 1947.

Dear Mr. Wall:

The Commission of Fine Arts wish to thank you, and through you The Mount Vernon Ladies' Association of the Union, for the copies of the illustrated handbook on historic Mount Vernon recently received. It is a book that reveals in a remarkably interesting way the charm and grandeur of the home of the illustrious Washington, and one that will be much appreciated by the public.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Mr. Charles C. Wall,

Superintendent of Mount Vernon,

Mount Vernon, Virginia.

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene E. Meyer, as provided in paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Painting. Indian, Mughal, 17th century. Signed by Nadir al-Zaman. Jahangir with globe in right hand.
- 1 Manuscript. Persian, 16th century. Gulistan with Turkish miniatures.
- 1 Manuscript. Persian. Mihr u-Mushtari. Written in Shiraz, A.D. 1477.
- 1 Bronze vessel of the type hu. Chinese, Shang dynasty.
- 1 Lacquer cup. Chinese, Chou dynasty,

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution

Gilmore D. Clarke, Chairman.

Oct. 30, 1947

For the Commission of Fine Arts

the Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katherine M. Rhodes, or Mrs. Eugene H. Meyer, as provided in paragraph A of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Painting. Indian, Mughal, 17th century. Signed by Nadir al-Zaman. Jahanpitr with globe in right hand.

1 Manuscript. Persian, 18th century. Gulistan with Turkish miniatures.

1 Manuscript. Persian. Minu-n-Nashr. Written in Shiraz, A.D. 1247.

1 Bronze vessel of the type hu. Chinese, Shang dynasty.

1 Lacquer cup. Chinese, Chou dynasty.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. C. Woolley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution

Glenn D. Clark, Chairman
For the Commission of Fine Arts

30, 1947